

The Metropolitan  
Museum of Art

# ITALIAN PAINTINGS

NORTH ITALIAN SCHOOL



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A Catalogue of the Collection of  
The Metropolitan Museum of Art

NORTH ITALIAN SCHOOL

Federico Zeri

WITH THE ASSISTANCE OF

Elizabeth E. Gardner

The Metropolitan Museum of Art

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## Preface

Work on the catalogue of which this is the fourth and final volume dates back to 1961. The first volume, on the Florentine School, appeared in 1971, the second volume, on the Venetian School, in 1973, and the third volume, on the Sienese and Central Italian Schools, in 1980. Whereas the catalogues of Florentine and Venetian paintings covered the full range of the collection, in one case to the twentieth and the other to the eighteenth century, the present catalogue deals with paintings produced between the fourteenth and late sixteenth centuries. The Museum's holdings of North Italian Baroque paintings will in due course be covered in an independent volume. Paintings in the Robert Lehman Collection are not included in the catalogue. The condition reports incorporated in the present entries have been prepared by John Brealey.

In the preparation of the catalogue Dr. Zeri has once more been assisted by Elizabeth E. Gardner, Curator of European Paintings. A debt of gratitude should also be recorded to Katharine Baetjer, who has been associated with the work at every stage, and to Keith Christiansen.

The printing of this catalogue has been unavoidably delayed. Work on it was for the most part completed in 1982.

JOHN POPE-HENNESSY

*Consultative Chairman, Department of European Paintings*



# Italian Paintings

NORTH ITALIAN SCHOOL



*Map of Italy and Detail of Northern Portion*

## Donato de' Bardi

Donato Conte de' Bardi. Active by 1426; died 1450 or 1451. School of Lombardy. Donato de' Bardi was born of a noble family in Pavia, near Milan. Following a political upheaval he moved to Genoa, where he is cited as a painter in 1426. In 1433 he was commissioned to paint an altarpiece of the Crucifixion with the Magdalen and Saints for the cathedral. He was granted a tax reduction in 1448 in view of his merits as an artist. A *Maestà*, left unfinished at his death, was entrusted for completion to the Pavia painter Giovanni Giorgio in 1451. Apart from the picture catalogued below, the only other certain painting by Donato de' Bardi that can now be traced is a Crucifixion with the Virgin, the Magdalen, and Saint John from the Ospedale di San Paolo in Savona (now in the local gallery, no. 14), signed *Donatus comes Bardus pal[pie]n[sis] pinxit hoc opus*. This work is remarkable for its precocious synthesis of apparently northern, probably Flemish sources, perhaps to be explained by the close economic ties between Flanders and Genoa, and the documented presence of paintings by Jan van Eyck in that city. Two other works are apparently by Donato de' Bardi, and seem to be earlier in date: the Saints Catherine of Alexandria, John the Evangelist, John the Baptist, and Benedict in the Accademia Ligustica, Genoa (no. 67), compartments of a dismembered polyptych, and a Presentation in the Temple in a private collection in Bergamo. Donato's brother, Boniforte, was also a painter, active in Genoa until at least 1453.

### *The Madonna and Child with Saints Philip and Agnes* (triptych)

37.163.1-3 (Plate 8)

This small triptych shows the Madonna of Humility. Saint Philip is identified by the cross and book he holds, Saint Agnes by the lamb and palm of martyrdom. The goldfinch symbolizes the Passion of Christ and the coral on the necklace and bracelets He wears denotes protection against evil.

The triptych, signed *OPUS DONATI*, is apparently an early work of Donato de' Bardi, painted after the Four Saints in the Accademia Ligustica and before the Presentation in the Temple. The signature was at first incorrectly identified as that of Donato Bragadin, a minor Venetian artist active between 1438 and 1473. The only certain painting by Bragadin, the Lion of Saint Mark between Saints Jerome and Augustine, in the Ducal Palace, Venice, signed and dated

1459, depends on earlier works by Jacopo Bellini, with whom Bragadin was briefly associated in 1440. It is crudely executed in the Venetian late Gothic manner, and is in no way comparable to the refined technique of the group of works described above. The rectangular format of the panels of our triptych, and the unadorned frames, which are largely original, are rare in early fifteenth century Italian painting, and are not found in Venice. These features are, however, fairly common in northern art. It should be noted that in the first half of the century several northern artists are known to have been active in Genoa, which was under French dominion from 1396 to 1409. Donato de' Bardi may have seen northern paintings early in his career, for the figure types in the triptych and the handling of the drapery relate it to two French miniatures showing Jean, Duc de Berry, with Saints Andrew and John the Baptist before the Virgin and Child (Brussels, Bibl.



Royale, ms. 11060-61, ff. 10, 11; see Refs., Zeri, 1973, figs. 41 a-b). It is not possible to date Donato de' Bardi's paintings precisely, but this one may be from about 1430, or even somewhat earlier.

Formerly attributed by the Museum to Donato Bragadin (Cat., 1940).

Signed (at bottom of central panel): OPUS DONATI.

Tempera on wood; gold ground. Central panel, over-all, h. 23 1/2, w. 13 1/8 in. (59.7 × 33.3 cm.); painted surface, h. 23 1/4, w. 12 3/4 in. (59.1 × 32.4 cm.). Side panels, over-all, h. 23 5/8, w. 6 in. (60 × 15.2 cm.); painted surface, h. 23 1/4, w. 5 1/2 in. (59.1 × 14 cm.).

In 1937 the triptych was cleaned, cradled, and the frames removed; though no longer engaged, they are original. In general the preservation is fair, although there are many small mechanical injuries and losses due to flaking, which have all been inpainted.

REFERENCES: The authorities cited below, with the exception of F. Zeri and F.R. Shapley (1973), attribute this painting to Donato Bragadin. A. Sambon, *L'Arte*, XXII (1929), pp. 15 ff., ill., dates it about 1452 // G. Fiocco (unpublished opinion, 1937) // R. Longhi (unpublished opinion, 1937);

*Viatico per cinque secoli di pittura veneziana* (1946), pp. 51 ff., pl. 29, attributes a Presentation in the Temple in a private collection in Lombardy to the same artist; and in *Opere complete di Roberto Longhi*, X (1978), p. 47, pl. 25 // W. Suida (unpublished opinion, 1937) // F. Mason Perkins (unpublished opinion, about 1937) // A. Venturi (unpublished opinion, about 1937) // M.S. Patterson, *Met. Mus. Bull.*, XXXIII (1938), pp. 6 ff., ill. // H. Friedmann, *The Symbolic Goldfinch* (1946), pp. 114, 156, pl. 91 (detail of central panel) // L. Coletti, *Pittura veneta del quattrocento* (1953), p. xxx, pl. 60A // C. Volpe, *Arte veneta*, IX (1955), pp. 17 ff., fig. 22, dates it about 1440 // B. Berenson, *Ven. School* (1957), p. 49, pl. 58 // F.R. Shapley, *Paintings from the Samuel H. Kress Collection, Italian Schools XV-XVI Century* (1968), p. 29, no. K1101, fig. 69, dates it about 1450; and *Italian Schools XVI-XVIII Century* (1973), p. 389, Addenda, accepts Zeri's attribution [see below] to Donato de' Bardi, noting that the picture may have been painted before the artist went to Genoa // P. Zampetti, *Dictionary of Venetian Painters*, I (1969), p. 35 // K. Prijatelj, *Dizionario biografico degli italiani*, XIII (1971), p. 669 // F. Zeri (unpublished opinion, 1972) attributes it to Donato de' Bardi; and *Quaderni di Emblema*, 2 (1973), pp. 35 ff., figs. 35, 36a, 36b (details), dates the triptych about 1430-40, comparing it to French miniatures, and adds to the painter's oeuvre the Four Saints in the Accademia Ligustica.

EX COLL.: [Arthur Sambon, Paris, 1929-1935]; [Conte Alessandro Contini Bonacossi, Florence, about 1935-1936]; Samuel H. Kress, New York (1936-1937).

GIFT OF THE SAMUEL H. KRESS FOUNDATION, 1937

## Bergognone

Real name Ambrogio di Stefano da Fossano; also called Il Bergognone or Borgognone. Active between 1481 and 1522. School of Milan. Bergognone is first mentioned in 1481, when he is listed in the painters' guild in Milan. The origin of his surname is uncertain, but his work derives chiefly from Foppa and is typically Lombard. His earliest dated painting is a Crucifixion of 1490 in the Certosa of Pavia, where he was active between 1488 and 1494 as well as later. From 1498 to 1500 he frescoed the apse of the Incoronata in Lodi; the four panels with scenes from the life of the Virgin for the same church are generally considered his masterpieces. His last work is an Assumption of the Virgin dated 1522. Bergognone's style changed very little and was almost untouched by Leonardo. He had a brother, Bernardino, who is known to have assisted him and by whom there is a Saint Roch signed and dated 1523 in the Brera, Milan.

*The Assumption of the Virgin*  
27.39.1 (Plate 33)

This painting prompts comparison with the Assumption painted by Bergognone in 1522 (Brera Gallery, Milan, no. 308). The two are similar in iconography and composition, but the style of our painting indicates an earlier date, possibly around 1500-1510. Judging from its narrow format and arched top, this panel was probably the center of a polyptych, which would have included lateral panels in two rows. The metal stars on the Virgin's mantle are a later addition. The Assumption was formerly framed with the twelve apostles (27.39.2-13, see below).

Inscribed: (on reverse, in a later hand) Ambrogio Borgognone fe.; (on the halo of Christ) IESVS CRISTV[S]; (on the halo of the Virgin) [BE?NIGNA; (on the hem of the Virgin's cloak) NOMEN DOM[I]NI . . . MARIA . . . DOM . . .; (the haloes of the apostles are inscribed with their names).

Oil and gold on wood. H. 95 3/8, w. 42 1/2 in. (242.3 × 108 cm.).

The upper part of the painting is in very good state despite the many small flaked losses that are associated with the vertical cracks. There is rather extensive cupping and scuffing in the blue of the Virgin's mantle, and an old damage to the right cheek of Christ. The gilding on the lettering on the haloes is almost entirely gone. The lower part, particularly the landscape, has suffered

from abrasion. There are three panels (un-cradled), joined vertically; the middle one, which is very wide, is held together at the top with a butterfly clip. Although cut on all four sides the only important area that may have been affected is the bottom, and even here it is impossible to say whether or not the present appearance was intentional. The gold spandrels are additions.

REFERENCES: The authorities cited below attribute this painting to Bergognone. A. Colasanti and T. Gerevich, *Rass. d'arte*, XII (1912), pp. 166 f., note that it was then ascribed to Andrea Orcagna, describe it set into a modern frame with the twelve apostles at the sides, and place it close to the Assumption of 1522 now in the Brera // T. von Frimmel, *Lexikon der Wiener Gemäldesammlungen*, I (1913), p. 377, no. 109 // B. Burroughs, *Met. Mus. Bull.*, XXII (1927), pp. 144 ff., ill., calls it a late picture, notes the influence of Leonardo's facial types, and considers the panels of the Apostles to be earlier in date // B. Berenson, *Ital. Pictures* (1932), p. 99; *Pitture italiane del rinascimento* (1936), p. 85; and *Central and No. Ital. Schools* (1968), p. 45 // L. Venturi, *Pitture italiane in Amer.* (1931), pl. CCCXXVIII, relates it to Bergognone's work for the Certosa of Pavia, about 1514; and *Ital. Pigs. in Amer.* (1933), pl. 440 // N. Aprà, *Ambrogio da Fossano detto il Bergognone* (1945), p. 11, fig. 82 // F. Wittgens, *Storia di Milano* (1956), VII, p. 801, considers it Bergognone's first treatment of this subject // A. Ottino della Chiesa, in *Dizionario biografico degli italiani*, II (1960), p. 717.

EX COLL.: Samuel von Festetics, Vienna (sale, Artaria, Vienna, April 11, 1859, no. 109, with the twelve Apostles, as Bergognone); [Georg Plach, Vienna, 1859]; Count John Pálffy, Bajmóc, Bohemia (as Orcagna, 1859-1908); the Pálffy family, Bajmóc (1908-after 1912); [Rudolf Rysavy, Prague, 1926].

PURCHASE, FLETCHER FUND, 1926

## Workshop of Bergognone

*The Twelve Apostles*  
27.39.2-13 (Plates 34-45)

These panels and the Assumption described above were at one time believed to have been part of the same altarpiece; however, in the panel of the Assumption the twelve

apostles are grouped below the Virgin and it is not likely that they would have appeared twice in the same work. The panels, executed in a style very close to that of Bergognone in the late 1490's, seem to be the work of a close follower. The Saints Matthew, Thomas and Bartholomew show the

influence of the Milanese works of Leonardo da Vinci. Such a mixture occurs in paintings by Bernardino Bergognone, who collaborated in 1492-94 with his brother Ambrogio and by whom only one signed picture is known, a Saint Roch dated 1523 in the Brera, Milan (no. 254). Bernardino's work is too little known to allow an attribution to him. As the focus of the perspective is the same throughout, these panels must originally have been placed at the same level, possibly as the predella of an altarpiece.

Inscribed at the base of each panel with the names of the Apostles.

Oil and gold on wood. Each panel, h. 12 1/4, w. 6 in. (31.3 × 15.2 cm.).

With the exception of the Saint John all the panels retain their original lip along the vertical and bottom edges (the Saint John retains the lip along the vertical edges only). An extremely fatty medium that appears to be bituminous has been employed in the darks, and this has resulted in a se-

vere crack pattern much like that associated with Reynolds. The only areas free of this disfiguration are the whites and the flesh tones. The heads of Saints Thomas and Thaddeus have been rather extensively retouched, and the gold has sustained considerable loss due to flaking throughout.

REFERENCES: The authorities cited below attribute these panels to Bergognone. A. Colasanti and T. Gerevich, *Rass. d'arte*, xii (1912), p. 166, describe them framed at the sides of the Assumption of the Virgin // T. von Frimmel, *Lexikon der Wiener Gemäldesammlungen*, I (1913), p. 377, no. 109 // B. Burroughs, *Met. Mus. Bull.*, xxii (1927), pp. 144 ff., ill. (Saint John), dates them earlier than the Assumption and notes that they probably formed the predella of another work // A. Ottino della Chiesa, in *Dizionario biografico degli italiani*, II (1960), p. 717 // K. Christiansen (unpublished opinion, 1980) notes a resemblance to the work of Bernardino Bergognone.

EX COLL.: Samuel von Festetics, Vienna (sale, Artaria, Vienna, April 11, 1859, no. 109, with the Assumption, as Bergognone); [Georg Plach, Vienna, 1859]; Count John Pálffy, Bajmóc, Bohemia (as Orcagna, 1859-1908); the Pálffy family, Bajmóc (1908-after 1912); [Rudolf Rysavy, Prague, 1926].

PURCHASE, FLETCHER FUND, 1926

## Bernardino da Genova

Active 1515. School of northern Italy. The reading of the inscription on the painting described below identifies the artist as Bernardino of Genoa, but whether he was in fact Genoese or simply worked in that city is not clear. He may (see below) be identifiable with Bernardino Fasolo (1489-1526/27).

### *The Madonna and Child with Angels* 41.100.13 (Plate 55)

The inscription was previously transcribed as «Bernardinus Magnus 1515» and as «Bernardinus Ianuensis». The new reading excludes the old attributions to the Piedmontese Bernardino Lanino, who was born between 1510 and 1515, or the Romagnole Bernardino Zaganelli, who died about 1510-12. The painter was apparently familiar with Milanese art of the early XVI cen-

tury, since the modelling of the figures and the treatment of the landscape recall Andrea Solario, while the foreshortening of the Child may derive from Bramantino. The work of Lorenzo Fasolo, who was born in Pavia in 1463 but was primarily active in Genoa from 1495 until his death between 1516 and 1518, offers the closest parallels to this picture, particularly his Genealogy of the Virgin in the Louvre (no. 1284), of 1513. A Virgin and Child in the upper register of the altarpiece in the Santuario del

Monte at Genoa, commissioned from Lorenzo but finished by his son Bernardino in 1518, is similar in style. It is, indeed, possible that the present painting might be an early work by Bernardino (1489-1526/27), but too little is known about him to be certain. Bernardino usually signed his name « de Papia » (« of Pavia »).

Signed and dated (on scroll held by goldfinch): BERNAR / DINVS / IANVE / 1515.

Formerly attributed by the Museum to Bernardino Zaganelli.

Oil on wood. Over-all, with added strips, h. 30, w. 23 1/2 in. (76.2 × 59.7 cm.); painted surface, h. 29 3/8, w. 22 5/8 in. (74.6 × 57.5 cm.).

The panel has been thinned and cradled. The state of the picture is good, though the thinly painted areas have suffered and the green cloth beneath the Christ Child is largely gone. The present mottled appearance is due to uneven cleaning and abrasion. Although several vertical cracks run through the Virgin's head the paint losses

are minimal. There is a pentimento in the face of the angel at the left.

REFERENCES: H. Friedmann, *The Symbolic Goldfinch* (1946), pp. 119, 163, pl. 132 (detail), attributes it to Bernardino Zaganelli // F. Zeri (in a letter, 1949) rejects the attribution to Zaganelli, noting the influence of Andrea and Antonio Solario; and (in a letter, 1955) suggests that the signature might read « Bernardinus Ianuensis », or Bernardino of Genoa, and identifies the artist with Bernardino Fasolo // O. Garnett (in a letter, 1982) notes that it is listed in an unpublished inventory of William Graham's collection compiled in 1882, as no. 369, by Lanini // A. González-Palacios, in *Storia dell'arte italiana*, part 3, IV (1982), p. 619, fig. 593, notes the similarity in composition to an intarsia panel in the choir of the cathedral of Savona, made by Anselmo Fornari and Elia Rocchi on commission of Cardinal Giuliano della Rovere in 1500, and calls the author of our painting Bernardino Ianuensis.

EX COLL.: William Graham, London (by 1882-1886; inv., 1882, no. 369, as Lanini; sale, Christie's, London, April 8, 1886, no. 235, as Lanini); Lady Horner (Frances Jane Graham), Mells Park, Frome, Somerset (1886-1919; sale, Christie's, London, July 11, 1919, no. 9, as Bernardino Lanini); [Sulley and Co., London, 1919]; George and Florence Blumenthal, New York (by 1926-1941; cat., 1926, I, pl. XXXIX, as Bernardino Zaganelli).

GIFT OF GEORGE BLUMENTHAL, 1941

## Boccaccino

Boccaccio Boccaccino, called Il Boccaccino. Born before 1466; died 1524/25. School of Cremona. Boccaccino, the son of an embroiderer at the ducal court in Ferrara, was employed by the Este as a painter between 1497 and 1500. He seems to have visited Venice on at least one occasion in the first decade of the century, but he was chiefly active in Cremona, where he worked in the cathedral at intervals between 1506 and 1518 on frescoes of the lives of Christ and the Virgin, his most important work. Boccaccino's style derives initially from Ercole de' Roberti and Lorenzo Costa and he was influenced by Venetian art, primarily by Alvise Vivarini and the early followers of Giorgione. Some of his work also shows knowledge of contemporary Netherlandish and German prints.

### *The Madonna and Child*

30.95.289 (Plate 48)

The painting is a characteristic example of Boccaccino's late style, between 1515 and 1520. The composition derives from Giovanni Bellini and the draperies relate to

such followers of Bellini as Marco Marziale and Benedetto Diana.

Oil on wood. Over-all, h. 20 3/8, w. 14 5/8 in. (51.8 × 37.1 cm.); painted surface, h. 20, w. 14 in. (50.8 × 35.6 cm.).

The panel is thinned and backed with an-

other panel. The original border remains on the vertical and bottom edges but the picture has been cut at the top, which, to judge by indications in the upper corners, may have been arched. The shadows at the right of the Virgin's mantle have suffered, and there is a large damage to her left knee. Additionally there is some rubbing in the thinly painted areas, such as the landscape, and multiple vertical splits have distorted the support. The picture is nevertheless in exceptionally fine state.

REFERENCES: The authorities cited below attribute this painting to Boccaccino. B. Berenson, *Gaz. des B.-A.*, ser. 3, xv (1896), p. 202; *No. Ital. Ptrs.* (1907), p. 168; *Ital. Pictures* (1932), p. 88; *Pittura*

*italiane del rinascimento* (1936), p. 76; and *Central and No. Ital. Schools* (1968), p. 53, calls it a ruined work // J. Breck, *Rass. d'arte*, xi (1911), p. 113 // H. Friedmann, *The Symbolic Goldfinch* (1946), pp. 101, 166, pl. 131 (detail), points out that the goldfinch alludes to the Passion // A. Puerari, *Boccaccino* (1957), pp. 171 f., 232, fig. 138, dates it between 1516 and 1520 and notes its relation to Altobello Melone; and in *Dizionario biografico degli italiani*, x (1968), p. 830, dates it between 1512 and 1518 // G. Mariacher, *Il Museo Correr di Venezia* (1957), p. 59, discusses a similar painting in the Correr Museum, Venice (no. 51) and mentions another in the Museo Civico, Vicenza (no. 196), noting that both were painted after Boccaccino's trip to Venice.

EX COLL.: [Giovanni Pallotti, Florence, 1893]; Theodore M. Davis, Newport (1893-1915).

BEQUEST OF THEODORE M. DAVIS, 1915.  
THEODORE M. DAVIS COLLECTION

## Bramantino

Real name Bartolomeo Suardi; called Il Bramantino. Active by 1490; died 1530. Bramantino's life is well documented, but few of the documents relate to his work. The series of tapestries in the Castello Sforzesco in Milan, for which he provided the cartoons, was begun about 1504 and completed in 1509. Bramantino's early paintings show the influence of Butinone and Foppa, but his primary debt was to Bramante, from whom his nickname derives. He followed Bramante from Milan to Rome and was employed in the Vatican in 1508; none of his Roman works survives. By December 1509 he was again in Milan, where, in 1525, he was appointed court painter and architect to Duke Francesco II Sforza. In Bramantino's work the influence of Bramante is combined with that of Roman art. He was the most original Milanese artist of the early sixteenth century, but his genius was overshadowed by that of Leonardo.

### *The Madonna and Child*

12.178.2 (Plate 49)

The picture is one of two works for which the same cartoon was employed. The other one (36 × 28 cm.), formerly in the collections of Georg Gronau, Cassel, and Eduard Simon, Berlin, shows the Child seated in the Virgin's lap. The medieval buildings in the background may possibly suggest that the picture was painted prior to Bramantino's trip to Rome in 1508. The apple held by the Virgin alludes to Salvation.<sup>1</sup>

1. M. Levi d'Ancona, *The Garden of the Renaissance* (1977), pp. 48 f., 79, 469, 514, 541, fig. 21, for the symbolism of the apple and the carnations.

Inscribed (along Virgin's neckline): AVE  
REGINA CELLA

Tempera on wood. Over-all, h. 13 1/2, w. 11 1/4 in. (34.3 × 28.6 cm.); painted surface, h. 13 1/2, w. 10 7/8 in. (34.3 × 27.6 cm.).

The panel has been cut at the top and bottom and cradled. The only areas in an acceptable state are the vase, the carnations, and the building to the right of the Virgin.

REFERENCES: The authorities cited below, with the exception of Fiocco, attribute this painting to Bramantino. W. Suida, *Jahrb. der Ksthist. Smlgn.*, xxvi (1906), p. 341, notes that Frizzoni ascribes to Bramantino a Madonna in the Goloubew collection, where it is attributed to Francia; and *Bramante pittore e il Bramantino* (1953), pp. 105, 124, 232, pl. cxxvii, fig. 166, considers it later than the ex-Simon version and dates both after the trip to Rome // C. Phillips, *The Daily Telegraph* (Oct., 1911), dates it later than the Adoration of the Shepherds in the Ambrosiana // R. Fry, *Burl. Mag.*, xx (1911), p. 77, ill. p. 76, calls it a late work // W. von Seidlitz, *Repert. für Kstwiss.*, xxxv (1912), p. 82, calls it a late work // T. Borenius, ed., in Crowe and Cavalcaselle, *Fig. in No. Italy* (1912), II, p. 341, note, relates it to a Pietà by Bramantino in the Berolzheimer collection in Munich // G. Fiocco, *L'Arte*, xvii (1914), p. 38, lists it among school works // G. Frizzoni, *Rass. d'arte*, xv (1915), p. 150, fig. 3, compares it with the Madonna and Child in the ex-Simon collection, and dates them after Braman-

tino's trip to Rome // G. Nicodemi, *Gerolamo Romanino* [1925], ill. p. 37 // P. Hendy, *Art in Amer.*, xix (1930), p. 55, fig. 6 // B. Berenson, *Ital. Pictures* (1932), p. 110; *Pitture italiane del rinascimento* (1936), p. 95; and *Central and No. Ital. Schools* (1968), p. 61 // L. Venturi, *Pitture italiane in Amer.* (1931), pl. ccclvii, calls it a late work; and *Ital. Pigs. in Amer.* (1933), pl. 485 // M. Gabbrielli, *Boll. d'arte*, xxvii (1933-1934), pp. 561, 572, calls it an early work // M.L. Gengaro, *Arte lombarda*, I (1955), p. 130 // G. Mulazzani, *L'Opera completa di Bramantino e Bramante pittore* (1978), p. 92, no. 22, fig. 22, calls it a version of the ex-Simon panel, and dates it about 1505-1507.

EXHIBITED: Grafton Galleries, London, 1911, *Old Masters*, no. 16 (lent by Count Goloubew).

EX COLL.: Count Victor Goloubew, Paris (by 1906-1912); [Kleinberger Galleries, New York, 1912].

PURCHASE, JOHN STEWART KENNEDY FUND, 1912

## Bernardino Campi

Bernardino Campi. 1522-1591. School of Cremona. Bernardino Campi was a pupil of Giulio Campi, though he does not seem to have been related to the contemporary Campi dynasty of painters. He was influenced by Giulio Romano, whose works he studied in Mantua at an early age, and by Parmigianino and Camillo Boccaccino. Despite his knowledge of the work of Antonio and Vincenzo Campi, Bernardino maintained a mannerist style unaffected by their interest in naturalism. His most famous pupil was Sofonisba Anguissola.

### *Portrait of a Lady*

63.43.1 (Plate 72)

The only extant documented portrait by Bernardino Campi is one painted in 1556 of Don Prospero Quintavalle.<sup>1</sup> Judging from the costume, our portrait appears to be later, perhaps from the late 1560's. It is related in style to the work of Sofonisba Anguissola.

1. See T. von Frimmel, *Blätter für Gemäldekunde*, iv (1908), pp. 204 ff.

Oil on canvas. H. 55 1/2, w. 38 1/8 in. (141 × 96.8 cm.).

The picture has been flattened by lining.

The surface, with the exception of the embroidered areas and the scarf, is also disfigured by abrasion; this is particularly noticeable in the light areas, the flesh and the bodice.

REFERENCES: The authorities cited below attribute this painting to Bernardino Campi. H. Voss (unpublished opinion, 1927) // W. Bode (unpublished opinion, 1928) // A. Venturi, *Storia*, ix, part iv (1933), p. 917, fig. 565, notes the relation to works by Sofonisba Anguissola and G.B. Moroni.

EX COLL.: private collection, Berlin (by 1927-after 1933); [Galerie Sanct Lucas, Vienna, until 1938]; Baron Karl Neuman, Vienna and Greenwich, Conn. (by 1938-1959); Mrs. Charles Neuman de Végvár (1959-1963).

GIFT OF EDITH NEUMAN DE VÉGVÁR, 1963

## Correggio

Real name Antonio Allegri. Active by 1514; died 1534. School of Parma. Correggio's name derives from that of his native town, which is in Emilia, east of Parma. According to a seventeenth-century source his teacher was Francesco Bianchi-Ferrari of Modena, but both Mantegna and Lorenzo Costa at Mantua were of far greater importance for the development of his early style. Correggio may also have known the work of Leonardo in Milan and was certainly familiar with the two altarpieces by Raphael in Piacenza and Bologna. He probably made a trip to Rome some time prior to 1519, though Vasari maintained that he did not. In 1520 Correggio began the frescoes in the dome and apse of San Giovanni Evangelista in Parma and this was followed in 1522 with a contract to fresco the dome of the cathedral. There are dated altarpieces from 1514 on. Correggio was one of the most original and revolutionary artists of the sixteenth century. His paintings and frescoes exerted a profound and widespread influence and played a determining role through Annibale Carracci and Giovanni Lanfranco in the creation of Baroque painting.

### *Saints Peter, Martha, Mary Magdalen, and Leonard*

12.211 (Plates 64, 65)

Saints Peter, Mary Magdalen, and Leonard hold their traditional attributes, while Saint Martha is shown with an aspergillum and the dragon she tamed with holy water.

One of Correggio's major early works, the altarpiece was first identified by Pungileoni (see Refs., 1817) with one mentioned in a will of a certain Melchior Fassi of Correggio. The will, which was made in December 1517, provided for the construction of a chapel, an altar, and an altarpiece showing Saints Leonard, Martha, Peter, and Mary Magdalen in the church of San Quirino at Correggio. At face value this identification seems reasonable, but there are a number of complicating factors, the first of which arises from the ambiguity of the various documents themselves. In 1528 and 1538 Fassi made two further wills. The earlier of these also provides for a chapel and an altarpiece, showing the same four saints and the Virgin Mary, but for the church of San Domenico – no bequest to San Quirino is mentioned. In the later will Fassi provided

for his burial at his altar of Saint Martha in the church of Santa Maria Verberator, known as the Misericordia, and for gifts to San Quirino, San Domenico and other churches. There is no evidence that the terms of the two earlier wills were carried out. Indeed, since the church of San Quirino was in ruins in 1514 and was not rebuilt until the middle of the century, it seems unlikely that Fassi's chapel there was ever constructed. A fuller publication of the documents (see Refs., Gould, 1976, pp. 177 ff.) has also revealed that in 1517 Fassi already had an altar in the Misericordia. While no altarpiece for that chapel is mentioned in any of the wills, there is evidence that in 1690 our picture was there (it was removed before 1786 and was replaced with a copy that is now in San Francesco). Correggio is not mentioned in any of the wills, but Fassi seems to have been close to the artist's family: Correggio's uncle is mentioned in the first will, his father in the second, while Correggio himself was a witness with Fassi to a document of 1517.

It has been argued, most recently by Gould, that our altarpiece dates considerably earlier than 1517 and cannot be the altarpiece

mentioned in the first will. The only fixed terms of comparison are the Madonna and Child with Saints Francis, Anthony of Padua, Catherine of Siena, and John the Baptist in the Gemäldegalerie, Dresden (no. 150), which was painted in 1514-15, and the Madonna and Child with Saints Mary Magdalen and Lucy formerly in Albinea, which was under way in 1517 and was completed by 1519, but is now known only through copies. The subtle treatment of light in our picture (enhanced by recent cleaning), the emphatic use of shadow, and the sinuous and mannered poses of the figures suggest a date somewhat later than the Dresden altarpiece, where the composition and to a degree the figure types derive from Mantegna's Madonna della Vittoria in the Louvre. Whether or not the composition is related to Raphael's Saint Cecilia altarpiece, which was sent from Rome to Bologna shortly after its completion (perhaps about 1514) seems less relevant in this regard. As our picture seems to be closest in style to the lost Albinea altarpiece, it should probably be dated between 1515 and 1517. It is possible that it was commissioned for San Quirino after December 1517, but it may also have been painted for the Misericordia, from which it comes.

Oil on canvas. H. 87 1/4, w. 63 3/4 in. (221.6 × 161.9 cm.).

The picture was cleaned in 1979. Where the artist used white lead and body colors it is in good state. The more thinly painted areas – the green of Saint Margaret's robe, Saint Leonard's habit – are worn, and the azurite blue of Saint Peter's robe has darkened considerably and much of the modelling has been lost. The background has also darkened.

REFERENCES: The authorities cited below, with the exception of Meyer, Hagen, and Von der Bercken, attribute this painting to Correggio. S. Resta, *Correggio in Roma* (ms. about 1709), A.E. Popham, ed. (1958), [f. 10v.], pp. 44, 68 f., dates it about 1518, noting the influence of Raphael's Saint Cecilia, sent to Bologna in that year [sic] // G. Colleoni (in a letter, 1776) in L. Pungileoni, *Memorie istoriche di Antonio Allegri*, III (1821), pp. 201 f., mentions a St. Peter and other female saints in the church of

Santa Maria, Correggio, as the only painting by the artist left in the town // G. Tiraboschi, *Notizie de' pittori . . . di Modena* (1786), pp. 44 f. (reprinted in *Biblioteca modenese*, VI, 1786, pp. 265 f.), mistakenly associates with the picture cited by Resta as in the Misericordia a copy in which Saint Ursula was substituted for the Magdalen (see Lanzi below) // G.A. Armano (in a letter from Bologna, July 25, 1789, to G.M. Sasso, ms., Seminario patriarcale, Venice, no. 652) notes that the picture was then being cleaned // L. Lanzi, *Storia pittorica*, II (1795-1796), part 1, pp. 297 f.; Ital. ed., IV, 1822, p. 62; English ed., 1828, IV, pp. 89 ff.; Ital. ed., II, 1970, p. 228, states that the painting cited by Resta had been removed from the Misericordia and acquired by Armano, while a copy showing Saint Ursula instead of the Magdalen had replaced it; notes that the forms are more softly modelled than those of the San Francesco altarpiece in Dresden // G. de' Brignoli, *Lettere sopra un quadro di Antonio Allegri . . .* (1815), p. 17, notes that the picture had been acquired from Armano by Marescalchi // *Galleria del fù conte Ferdinando Marescalchi in Bologna, aggiuntevi alcune notizie di due quadri insigni di Antonio Allegri, detto Il Correggio* (Ms. Muñoz A. 2063, Archiginnasio, Bologna, about 1816-1817), no. 286 // L. Pungileoni, *Memorie istoriche di Antonio Allegri*, I (1817), pp. 59 ff., II (1818), pp. 90 ff., III (1821), pp. 171, 201 f., believes that the version with the Magdalen, which was formerly in the Misericordia and then in the Marescalchi collection, was probably ordered by Fassi in 1517, notes that a copy with Saint Ursula by Capretti [active between 1683 and 1687] [probably the one described by Tiraboschi and Lanzi] was in the church of San Francesco, transcribes parts of Fassi's wills and quotes other sources in connection with the picture ordered by Fassi // P.B. Shelley (in a letter from Bologna, Nov. 9, 1818, to Thomas Love Peacock) in R. Ingpen, ed., *The Complete Works of Percy Bysshe Shelley*, IX (1926), p. 342, mentions this picture as in a private collection in Bologna // J.G. von Quandt, ed., in L. Lanzi, *Geschichte der Malerei in Italien* (1831), II, p. 304, note 15 // G.F. Waagen, *Works of Art - England* (1838), II, pp. 267 ff., mistakenly states that it came from the Ercolani [Hercolani] collection, Bologna; and *Treasures - Gr. Brit.* (1854), II, pp. 99 f., identifies it with the one painted by Correggio in 1517 for Tassi [Fassi] // W. Hazlitt, *Criticisms on Art* (1844), Appendix IV, no. 17, quotes the provenance from the Hercolani collection // E. Förster, *Handbuch für Reisende in Italien*, 4th ed. (1848), p. 195, notes that it was originally in the Misericordia, then in the collection of Armano and presently in that of Lord Ashburton, and dates it in the artist's twentieth year [i.e. 1509] // F. Kugler, *Handbuch der Kunstgeschichte*, 2nd ed. (1848), p. 746, notes its similarity to the Madonna with Saint Francis in Dresden // *Ghirlandina* (1853, no. 1), notes it as one of the first works of Correggio, in Casa Marescalchi, Bologna // W. Bürger [E.J.T. Thoré], *Trésors d'art en Angleterre* (1860), p. 92 // G.B. Cavalcaselle (Ms. Marciana 2033/12274/IV, 1865) // P. Martini, *Studi intorno Il Correggio* (1865), pp. 64 f.,



72, note 8 (reprinted in *Il Correggio studi*, 1871, pp. 103 ff., 120 f., note 8), dates it 1517 // J. Meyer, *Correggio* (1871), pp. 101 ff., 364 ff., no. 44, 395, nos. 69, 70, 435, no. 80, 458 f., dates the Misericordia painting 1517 and doubts whether the Ashburton painting is the original; and *Antonio Allegri da Correggio* (1876), pp. 95 f., 299 // G. Morelli [I. Lermoloeff], *Zeitschr. für bild. Kst.*, x (1875), p. 331, calls it an early work; *Die Werke italienischer Meister in den Galerien von München, Dresden und Berlin* (1880), p. 147 (Eng. ed., 1883, p. 123), dates it before the Dresden Madonna with Saint Francis, about 1513-14, and notes the influence of Francia and Costa; (in a letter, 1885) in *Italianische Malerei der Renaissance* (1906), p. 419; *Kstkr. Stud. - Rom.* (1890), p. 291 (Ital. ed., 1897, p. 224; Eng. ed., 1900, p. 224); and *Kstkr. Stud. - München und Dresden* (1891), p. 201 (Eng. ed., 1893, p. 152) // J.P. Richter, *L'Art*, xviii (1879), pp. 210 f., calls it an early work, painted about 1515, at the time of the Christ Taking Leave of His Mother [now in the National Gallery, London, no. 4255]; in R. Dohme, *Kunst und Künstler*, part 2, iii (1879), pp. 10, 35 f., note 7, tentatively identifies it with the picture from the Misericordia; and (in a letter, 1912) calls it a standard work of the master's early style // Q. Bigi, *Della Vita e delle opere certe e incerte di Antonio Allegri detto Il Correggio* (1880), p. 52, no. 14 // R.H. Benson, *Pictures . . . of the School of Ferrara-Bologna, 1440-1540* (ex. cat., 1894), p. xxxii, pl. xxi, p. 53, no. 16, calls it an early work // C. Ricci, *Antonio Allegri da Correggio* (1896), pp. 104 ff., ill., agrees with Morelli's dating and disassociates it from Fassi's will of 1517; and *Correggio* (1930), pp. 30, 151 f., pl. 17, dates it 1514 // G. Frizzoni, *Emporium*, iii (1896), p. 250, ill. p. 245, calls it an early work // H. Thode, *Correggio* (Künstler-Monographien), xxx (1898), pp. 30 f., associates it with the painting Fassi commissioned about 1516 // S. Brinton, *Correggio* (1900), pp. 26, 51 f., 126, agrees with Morelli's dating; *Correggio* (1906), pp. ix, xxvi; and *Correggio at Parma* (1907), pp. 30 f. // A. Venturi, *L'Arte*, iv (1901), p. 313, dates it at the same time as the Dresden altarpiece of the Madonna with Saint Francis; *L'Arte*, xviii (1915), pp. 420 f., remarks on the influence of Raphael's Saint Cecilia; *Correggio* [1926], pp. 88 f., pl. 23; and *Storia*, ix, part II (1926), pp. 459, 462, 502 ff., fig. 404, identifies it with the picture mentioned in Fassi's will of 1517 // T.S. Moore, *Correggio* (1906), pp. 55, 59 ff., 254, no. 8, dates it just before 1515 // B. Berenson, *No. Ital. Ptrs.* (1907), p. 200; *Ital. Pictures* (1932), p. 154, lists it as an early work; *Pittura italiana del rinascimento* (1936), p. 132; and *Central and No. Ital. Schools* (1968), p. 92 // G. Gronau, *Correggio* (Kl. der Kst.) (1907), pp. xviii, 158 f., pl. 16, identifies it with the painting from the Misericordia and dates it directly after the Madonna with Saint Francis, about 1514; and in Thieme-Becker, vii (1912), p. 460, identifies it with the picture mentioned in Fassi's will of 1517 // R.E. Fry (in a letter, 1908) in D. Sutton, ed., *Letters of Roger Fry* (1972), I, pp. 295 f. // A.E. Hewett, *Burl. Mag.*, xii (1908), p. 303, ill. p. 305, dates it

about 1515, after the Madonna with Saint Francis // W. Suida, *Burl. Mag.*, xiv (1909), p. 304, calls it the next step after the Madonna with Saint Francis // B. B[urroughs], *Met. Mus. Bull.*, viii (1913), pp. 26 ff., ill. pp. 25, 27 (detail), follows Morelli's dating // *Bryan's Dictionary of Painters and Engravers*, I (1913), p. 24 // O. Hagen, *Correggio Apokryphen* (1915), pp. 17 ff., 173 f., notes 24 ff., considers it ordered by Fassi for the Misericordia, after 1528, from an imitator of Correggio // P. Roi, *Il Correggio* (1921), p. 71 // G. Copertini, *Note sul Correggio* (1925), p. 53, fig. 13 // E. von der Bercken, *Malerei der Renaissance in Italien* (1927), p. 254, no. 13, doubts whether it may be identified with the Misericordia altarpiece and questions the attribution to Correggio // P. Stoecklin, *Le Corrége* (1928), pp. 37, 104, dates it 1514-15 // L. Venturi, *Pittura italiana in America* (1931), pl. ccccl, believes that it was probably executed for Fassi in 1517, after Correggio had seen Raphael's Saint Cecilia; and *Ital. Pigs. in Amer.* (1933), pl. 469 // R. Finzi, in *Il Correggio, raccolta di studi e memorie in onore di Antonio Allegri* (1934), pp. 70, 76 f.; and *Il Correggio nel suo tempo* (1957), pp. 14, 17, dates it about 1514, while connecting it with the will of 1517 // S. De Vito Battaglia, *Correggio bibliografia* (1934), pp. 34, 37, 47, 50, 67 f., 71, 87, 90, 96, 140, 151, 159, 200, 207, 268, 270, 272, 321, identifies it with the painting from the Misericordia // A.O. Quintavalle, *Il Correggio* (1934), p. 16 // H. Tietze, *Meisterwerke europäischer Malerei in Amerika* (1935), p. 331, pl. 106, dates it around 1515 // P. Pouncey, *Burl. Mag.*, xciii (1951), p. 84 // P. Bianconi, *Tutta la pittura del Correggio* (1953), pp. 30, 34, fig. 13, dates it about 1514, and observes the influence of Raphael's Saint Cecilia // R. Longhi, *Il Correggio e la camera di San Paolo a Parma* (1956), p. 29, dates it between 1515 and 1518; *Paragone*, ix (1958), no. 101, pp. 38, 41 f.; and in *Opere complete di Roberto Longhi*, viii, part 2 (1976), pp. 48, 65, 67 f. // A.E. Popham, *Correggio's Drawings* (1957), pp. xvi, 11, 16, 88, identifies it with the picture mentioned in Fassi's will of 1517 and notes that it is said to have come from the Misericordia; and ed., in S. Resta, *Correggio in Roma* (1958), pp. 68 f., notes 53, 54, identifies it with the painting in the Misericordia that Resta saw in 1690 // E. Panofsky, *The Iconography of Correggio's Camera di San Paolo* (1961), p. 17, dates it 1514-15 // S. Bottari, *Correggio* (1961), pp. 13, 106 f., identifies it with the picture mentioned in Fassi's will of 1517; and in *Encyclopedia of World Art*, iii (1961), p. 819 // R.M. Arb, *The Young Correggio* (doctoral dissertation, Harvard University, 1962), I, pp. 12, 94, 96 ff., II, pp. 51 ff., no. 16, pl. 37a, dates it about 1515, noting the influence of Cesare da Sesto and of Antonio da Pavia's Novellara altarpiece of 1513-14 // M. Laskin, Jr., *The Early Work of Correggio* (doctoral dissertation, N.Y.U., I.F.A., 1964), pp. 21 ff., 132 ff., no. 13, dates it shortly before the Madonna with Saint Francis in Dresden, assuming that the Fassi documents are either incomplete or incorrectly transcribed // J. Maxon, *Art News*, lxxv, no. 2 (1966), pp. 31, 57 // A.C. Quintavalle, *L'Opera completa del Cor-*

reggio (1970), pl. v (in color), pp. 83, 92, no. 26, fig. 26, dates it about 1517, but rejects the connection with Fassi's will of 1517 // E. Fahy, *Minneapolis Institute of Arts Bulletin*, LIX (1970), p. 13, fig. 10, dates it 1517, noting the influence of Raphael; and *The Legacy of Leonardo* (ex. cat., 1979), p. 72, fig. 47 // S.J. Freedberg, *Painting in Italy, 1500-1600* (1970), p. 179, dates it about 1515, noting the influence of Raphael // C. Gould (in letters 1971, 1972); and *The Paintings of Correggio* (1976), pp. 21 f., 25, 37 f., 42 f., 177, 232 ff., plates 8, 9, dates it appreciably earlier than the Madonna with Saint Francis of 1514-15, proposing that it was painted for the Misericordia; and *Burl. Mag.*, CXX (1978), p. 397, argues against Brown's dating // D.A. Brown, *Museum Studies*, VII (1972), pp. 8, 26, note 1, 28, note 8, identifies it with the picture mentioned in Fassi's 1517 will; and *Burl. Mag.*, CXIX (1977), p. 861, disagrees with Gould's dating // E.E. Gardner, *Saggi e memorie*, VIII (1972), pp. 72 f., fig. 26, cites the manuscript inventory of Ferdinando Marescalchi's collection describing the history of the picture, and publishes four drawings by Cavalcaselle after it // L. Moretti, *G.B. Cavalcaselle, disegni*

*da antichi maestri* (ex. cat., 1973), pp. 98 f., 118, publishes drawings by Cavalcaselle and Crowe after it [as figs. 76 and 104] // J. Pope-Hennessy, *Apollo*, CVI (1977), p. 157 // F. Büttner, *Kunstchronik*, XXXI (1978), p. 208, agrees with Gould in rejecting the connection with Fassi's 1517 will.

PROVENANCE: the Fassi chapel, Oratorio of Santa Maria della Misericordia, Correggio (until after 1690).

EX COLL.: Conte Vincenzo Fabrizi, Modena; the Fabrizi family, Modena (1782?-after 1789); [Giovanni Antonio Armano, Bologna, 1782?-after 1789]; Conte Ferdinando Marescalchi, Bologna (after 1789-1816; ms. inv., about 1816-1817, no. 286); the Marescalchi family, Bologna (1816-after 1818); Alexander Baring, 1st Baron Ashburton, Bath House, London (by 1838-1848); the Barons Ashburton, The Grange, Alresford, Hants. (1848-1889); Francis Denzil Edward Baring, 5th Baron Ashburton, The Grange (1889-1907); [Thos. Agnew & Sons, A.S. Sulley and Asher Wertheimer, London, 1907-1912].

PURCHASE, JOHN STEWART KENNEDY FUND, 1912

## Dosso Dossi

Giovanni de Lutero or de Costantino, called Dosso (the form Dosso Dossi was not used before the late eighteenth century). Active by 1512; died 1542. School of Ferrara. Dosso's life is well documented but the attribution of works is complicated by the fact that his brother Battista (d. 1548), who was also a painter, frequently collaborated with him. Dosso is thought to have been the elder of the two and was the dominant personality. He is first mentioned in 1512, when he was working for Francesco II Gonzaga in Mantua, and by 1514 he was employed at the court of Ferrara, where he served first Alfonso I and then Ercole II d'Este. He traveled to Florence in 1517 and he may also have visited Rome, where Battista is documented in 1520. Although Vasari claims that Dosso was trained by Lorenzo Costa, he seems to have been very little influenced by the Ferrarese painters of the preceding generation, and he may, as Dolce asserted, have studied with Titian in Venice. This Venetian influence is confirmed by his use of color and his treatment of landscape. His fanciful anticlassical style is not unrelated to such painters of northern Italy as Romanino and Pordenone. Dosso was the friend of Ariosto, court poet of Ferrara, who in *Orlando Furioso* praised him as one of the nine great artists of the age.

### *The Three Ages of Man*

26.83 (Plate 63)

The picture has been called a fragment of a larger painting, but there are parallels in Dosso's work for this type of composition

and the top and bottom borders at least appear to be original. The figures portrayed – two youths who spy on a couple of lovers, and two old men in the background – comprise the whole of the subject of the picture, the most probable identification of

which is the Three Ages of Man. Dosso's landscapes were highly esteemed by his contemporaries, and it is a predominant concern with landscape that makes this one of his most personal achievements. A comparison with Titian's Three Ages of Man in the Duke of Sutherland's collection underscores the individuality of Dosso's canvas, which seems to date from the early 1520's.

Oil on canvas. H. 30 1/2, w. 44 in. (77.5 × 111.8 cm.).

The bottom edge of the picture is intact but it has been cut down at the right and left. The state is extremely good, with only minor local losses due to flaking.

REFERENCES: The authorities cited below attribute this painting to Dosso Dossi. M.H. Bernath, *Archiv für Kunstgeschichte*, II (1914), pl. 91, dates it 1510-1520 // H. Mendelsohn, *Das Werk der Dossi* (1914), p. 72, ill. p. 71, states that Berenson first recognized it as by Dosso and notes a relation to the so-called Circe in the Borghese Gallery in Rome, which she dates about 1516 // F. Mason Perkins, *Rass. d'arte*, xv (1915), pp. 123 ff., ill. p. 125 // O. Sirén (in a letter, 1923) // A. Venturi, *L'Arte*, xxviii (1925), pp. 108 f., fig. 19, identifies the subject as the Three Ages of Man; and *Storia*, ix, part III (1928), pp. 966 f., 977, fig. 669 // B. Burroughs, *Met. Mus. Bull.*, xxi (1926), pp. 152 ff., ill., dates it a few years after the death of Giorgione [1510] // R. Longhi, *Vita Artistica* (1927), p. 94; *Ampliamenti nell'officina ferrarese* (1940), p. 31, dates it about 1520-1525; in *Opere complete di Roberto Longhi*, II (1967), p. 160; and v (1968), p. 159 // B. Berenson, *Ital. Pictures* (1932), p. 175; *Pitture italiane del rinascimento* (1936), p. 151; *Central and No. Ital. Schools* (1968), p. 112 // R. van Marle, *Iconographie de l'art profane*, II (1932), p. 156, fig. 185 // R. Buscaroli, *La Pittura di paesaggio in Italia* (1935), p. 215, dates it about 1530 // H. Tietze-Conrat, *Meisterwerke europäischer Malerei in Amerika* (1935), p. 331, pl. 107 // V. Lasareff, *Art in Amer.*, xxix (1941), pp. 131, 135, fig. 4, calls it an early work // H. Bodmer, *Correggio und die Malerei der Emilia* (1942) p. xxxix, fig. 100 // E. Tietze-Conrat, *Gaz. des B.-A.*, ser. 6, xxxiii (1948), pp. 129 ff., 136, note, fig. 1, calls it a frag-

ment from a larger painting and although accepting the attribution to Dosso, does not exclude the possibility that it may be a work of Battista Dossi or Garofalo // C. Gilbert, *Art. Bull.*, xxxiv (1952), p. 205, rejects Tietze-Conrat's theory that it is a fragment // E. Arslan, *Commentari*, VIII (1957), p. 260, dates it before 1522 // P. Dreyer, *Pantheon*, xxii (1964), pp. 365 f., 371, compares it to the Melissa [Circe] in the Borghese collection, Rome and the Saint Jerome in Vienna and agrees with Tietze-Conrat that it is a fragment; and *Pantheon*, xxiii (1965), p. 24 // L. Puppi, *Arte Veneta*, xviii (1964), p. 33, rejects Tietze-Conrat's idea that it is a fragment and compares it to the frescoes in the Castello del Buonconsiglio in Trent of 1531-1532; and with F. Gibbons, *Arte antica e moderna*, xxxi-xxxii (1965), pp. 315 f., compare it to a fragmentary landscape in a private collection in Rome and consider it a youthful work; and *Dosso Dossi* (I Maestri del Colore, 1965), pp. 6 f., pl. xii (in color), dates it around 1530 // M.G. Antonelli Trenti, *Arte antica e moderna*, xxviii (1964), p. 410, dates it about 1519 // A. Mezzetti, *Il Dosso e Battista ferraresi* (1965), pp. 23, 71, 104, no. 126, fig. 16, rejects the idea that it is a fragment, notes a stylistic affinity with scenes formerly in the Camerino d'Alabastro, Ferrara, identifies the subject as the Three Ages of Man and suggests a date around 1525 // F. Gibbons, *Art Bull.*, xlvii (1965), p. 495, notes the herd of goats in the painting and remarks that the goat was noted for its lascivious propensities; and *Dosso and Battista Dossi, Court Painters at Ferrara* (1968), pp. 11 f., 102, 110, 114, 123, 244 f., no. 130, fig. 37, does not believe it to be a fragment, dates it about 1521-1523, but does not exclude the possibility that Battista Dossi may have intervened in the execution // S.J. Freedberg, *Painting in Italy, 1500-1600* (1970), p. 209, calls it an Idyll and dates it about 1518-1520.

EXHIBITED: Metropolitan Museum, New York, 1934, *Landscape Paintings*, no. 2; Worcester Art Museum, 1948, *Fiftieth Anniversary Exhibition*; Cleveland Museum of Art, 1956, *The Venetian Tradition*, no. 12; Seattle Art Museum, 1957, *2500 Years of Italian Art and Civilization*, no. 44; Indianapolis Museum of Art, 1970-71, *Treasures from the Metropolitan*, no. 70.

EX COLL.: [L. Bernasconi, Milan, 1909]; [Ehrich Galleries, New York, 1909-1918]; [Oswald Sirén, Stockholm, possibly with Edward Hutton, London, 1918-1926].

PURCHASE, MARIA DEWITT JESUP FUND, 1926

## Bartolomeo degli Erri

Bartolomeo degli Erri; also called dell'R or de Ler. Active between 1460 and 1479. School of Modena. Bartolomeo came from a family of painters, and the earliest documents refer to work carried out with his older brother Agnolo (active 1448-1482) in the Este palaces in Sassuolo and San Martino in Rio. In 1466 he received a payment for the altarpiece of the Coronation of the Virgin now in the Galleria Estense in Modena (no. 1), a work commissioned from Agnolo in 1462, and in 1467 he was commissioned to paint an altarpiece dedicated to Saint Dominic for the church of San Domenico. The Saint Dominic Resuscitating Napoleone Orsini is from this altarpiece and is his only securely documented extant work, but others may be convincingly ascribed to him. Bartolomeo was influenced principally by his brother, and indirectly by Piero della Francesca via the Lendinara brothers. There are also parallels with the school of Ferrara, particularly with Francesco del Cossa. Besides Agnolo, he had a brother Pellegrino, whose work, however, is thought to have been of a rather modest nature.

### *Saint Dominic Resuscitating Napoleone Orsini*

22.60.59 (Plate 13)

In the foreground Saint Dominic resuscitates the young Napoleone Orsini, who was killed when he fell from his horse, and in the background the saint restores the youth to his uncle, Cardinal Stefano of Fossanova. The building on the right represents the monastery of Saint Sixtus in Rome, where the miracle took place. This scene is one of a group, the others of which show events from the lives of Saints Vincent Ferrer and Thomas Aquinas (see pp. 15 ff.). The majority of these were first assembled by Berenson with an attribution to the Veronese artist Domenico Morone. It has since been established that they are from three altarpieces dedicated to Saints Dominic, Vincent Ferrer, and Thomas Aquinas, recorded by Vasari and Vedriani (see Refs., 1568 and 1662) in the church of San Domenico in Modena. The Saint Dominic altarpiece was commissioned by the convent in 1467 from Bartolomeo degli Erri, who received payments through 1475. The other two altarpieces are now attributed to Bar-

tolomeo degli Erri on grounds of style.<sup>1</sup> All the elements of the Saint Vincent Ferrer altarpiece have now been located. A fourth altarpiece, also mentioned by Vasari and Vedriani, is in the gallery at Parma (no. 499); dedicated to Saint Peter Martyr, it is essentially intact and bears an inscription that has been read "Simon Lamberti Mutinens 1450" (Simone Lamberti of Modena 1450), an otherwise undocumented artist. In both of these altarpieces a central standing saint was surrounded by scenes from his life, and it is generally assumed that the two remaining altarpieces followed the same format. While this seems to have been the case with the Saint Thomas Aquinas altarpiece, it was not necessarily true of that dedicated to Saint Dominic. The wording of the contract suggests the more traditional format with large figures in the main panels and a predella beneath.<sup>2</sup> Bearing in mind that the other three altarpieces were located in chapels in the rood screen while the Saint Dominic altarpiece was on the high altar of the church, this arrangement seems extremely probable. The horizontal format of the present scene would correspond very well with a predella panel.

The church of San Domenico was remodelled in the mid-XV century, and the commissioning of the four altarpieces – evidently from different patrons – coincided with this work.<sup>3</sup> Sometime between 1568 and 1662 the Saint Dominic altarpiece was transferred from the high altar to the choir (see Refs., Vedriani, 1662). The church was demolished between 1708 and 1710, at which time the altarpieces were probably dismantled, since in the new church Tiraboschi (see Refs., 1786) reported only fragments.

Formerly attributed by the Museum to Domenico Morone (?) (Cat. 1940).

1. Previously A. Venturi, in *Studi dal vero* (1927), pp. 137 ff., followed by W. Suida, *Belvedere*, VIII (1929), p. 256, and E. Sandberg-Vavalà (see Refs., 1933) had attributed the Saint Vincent altarpiece to Agnolo degli Erri.

2. The pertinent passage of the contract, transcribed by A. Venturi, *Arch. stor. dell'arte*, VII (1894), pp. 140 f., reads: «... che luy habia a depinzere quele figure che achadeno In la dicta tauola de azuro oltra marino, e, de altri colorj finj cum quili ystorlali che uano In lo pede secundo la uoluntade deli fratrj...» (... that he [Bartolomeo degli Erri] is to paint those figures that appear in said altarpiece with ultramarine blue, and with other fine colors those stories that belong underneath [i.e. in the predella] according to the wish of the brothers...). Vedriani notes that all the altarpieces were framed with acts and miracles, but he seems to be referring to the altarpieces of the rood screen and not to the Saint Dominic altarpiece.

3. The Saint Peter Martyr altarpiece may have been commissioned by the Colombo family (see A. O. Quintavalle, *Boll. d'arte*, XXXI, 1937, pp. 212f.). The Saint Thomas Aquinas altarpiece was probably an Este commission (see pp. 15 ff.).

Tempera on canvas, transferred from wood. H. 14, w. 17 1/2 in. (35.5 × 44.5 cm.).

The picture has been extended on all sides by about 1/2 inch. The transfer to canvas has altered the surface texture, and the picture has sustained minor losses, which, however, do not affect the important areas. In general the state is good.

REFERENCES: G. Vasari, *Vite* (1568), Milanese ed., VI (1906), p. 481, mentions four altarpieces by an anonymous Modenese artist of the middle of the XV century in San Domenico, Modena: one ded-

icated to Saint Dominic, on the high altar, and three others in chapels of the rood screen // L. Vedriani, *Raccolta de' pittori... modonesi più celebri* (1662), pp. 23 f., notes that the high altarpiece mentioned by Vasari had been moved to the choir and that the three others were dedicated to Saints Thomas, Peter Martyr and Vincent Ferrer // G. Tiraboschi, *Notizie de' pittori... di Modena* (1786), pp. 133 f. (reprinted in *Biblioteca modenese*, VI, 1786, p. 346), concerning the altarpieces seen by Vasari and Vedriani, records that some paintings with stories of Saint Peter Martyr were then in the palace of the Infante Duke of Parma at Colorno; other paintings had been scattered through Modena and some were still in the church; considers them to be in the style of Serafino de' Serafini // B. Berenson, *No. Ital. Ptrs.* (1907), p. 266, lists this painting as an early work by Domenico Morone; *Dedalo*, V (March/April, 1925), pp. 601 ff., 688 ff., 745 ff., ill. p. 609 (reprinted in *Three Essays in Method*, 1927, p. 8, fig. 5), calls it part of a predella and attributes it and a related group of works to the Veronese painter Domenico Morone; *Ital. Pictures* (1932), p. 377; *Pitture italiane del rinascimento* (1936), p. 323; and *Central and No. Ital. Schools* (1968), p. 280 // H.B. W[ehle], *Met. Mus. Bull.*, XVII (1922), p. 103, attributes it to Domenico Morone // B. B[urroughs], *Met. Mus. Bull.*, XVIII (1923), pp. 242 ff., calls it an Italian work of the XV century by the same hand as Saint Thomas Aquinas Aided by Saints Peter and Paul (23.140) and panels in the Yale University Art Gallery and the Ashmolean Museum, Oxford // R. Brenzoni, in Thieme-Becker, XXV (1931), p. 164, lists it among works attributed to Domenico Morone; *Domenico Morone* (1956), pp. 42 f., notes that the paintings grouped by Berenson are by the same artist // E. Sandberg-Vavalà, *Art in Amer.*, XXI (1933), p. 61, note 12, attributes it to Agnolo degli Erri // R. Offner (verbally, 1937) calls it a Veronese work, perhaps by Domenico Morone // R. Longhi (unpublished opinion, 1937) attributes it to Domenico Morone; *Ampliamenti nell'officina ferrarese* (1940), p. 39, note 3, rejects the attribution of Berenson's group to Domenico Morone; attributes the Preaching of Saint Thomas [now in the National Gallery, Washington, no. 547] to Agnolo degli Erri and the rest to Bartolomeo degli Erri; and in *Opere complete di Roberto Longhi*, V (1956), pp. 169 f., note 3, 185, 219 // C.L. Ragghianti, *Critica d'arte*, IV (1939), part II, pp. 1 ff. (reprinted in *Miscellanea minore di critica d'arte*, 1946, pp. 84 ff.), rejects the attribution of Berenson's group to Morone, attributes them to the degli Erri brothers, dates them between 1460 and 1480, suggests that they may have belonged to the altarpieces in San Domenico, and identifies another panel from the altarpiece of Saint Dominic in the Schweitzer collection [sale, Christie's, New York, Jan. 11, 1979, no. 53] // M. Meiss (verbal opinion, 1940) rejects the attribution to Morone // A.M. Chiodi, *Commentari*, II (1951), pp. 19 ff., fig. 37, in a study of the Saint Vincent Ferrer altarpiece, attributes this painting to Bartolomeo degli Erri, identifying it as a frag-

ment of the high altar in San Domenico commissioned in 1467; identifies the Schweitzer painting published by Ragghianti as a scene of Saint Thomas Aquinas // L. Réau, *Iconographie de l'art chrétien*, III, pt. 1 (1958), p. 397, lists it as by Morone // F.R. Shapley, *Paintings from the Samuel H. Kress Collection, Italian Schools XV-XVI Century* (1968), p. 9, attributes it to Bartolomeo degli Erri // C. Lloyd, *Earlier Italian Paintings in the Ashmolean Museum* (1977), pp. 20 f., note 6, attributes it to Bartolomeo degli Erri // G. Kaftal and F. Bisogni, *Iconography of the Saints in the Painting of North East Italy* (1978), col. 261, fig. 314, attribute it to Bartolomeo degli Erri // K. Christiansen (verbal opinion, 1980) accepts the attribution to Bartolomeo degli Erri, noting that the contract suggests that the altarpiece was probably a polyptych with a predella and tentatively suggests that the Madonna and Child in the Musée des Beaux-Arts in Strasbourg may belong to the same altarpiece.

EXHIBITED: Kleinberger Galleries, New York, 1917, *Italian Primitives*, no. 91 (as Domenico Morone, lent by Michael Dreicer); Metropolitan Museum, New York, 1974, *Saints and Their Legends*.

PROVENANCE: the high altar of the church of San Domenico, Modena, until about 1708-1710.

EX COLL.: John Edward Taylor, London (until 1905); Mrs. John E. Taylor, London (1905-1912; sale, Christie's, London, July 5 and 8, 1912, no. 13, as «Giacomo Bellini»); [Walters, 1912]; Michael Dreicer, New York (by 1917-1921).

BEQUEST OF MICHAEL DREICER, 1921

### *Saint Thomas Aquinas Aided by Saints Peter and Paul*

23.140 (Plate 12)

On the left Saint Thomas takes a book from a shelf. On the right the Saint is seated between Saints Paul and Peter, who appeared to him one night to explain a passage in Isaiah that had troubled him for some time. The monk shown in the upper left is probably brother Rinaldo, to whom Saint Thomas dictated the exposition (see *Acta Sanctorum*, Martii, I, 1865, p. 668). This panel, like that of Saint Dominic Resuscitating Napoleone Orsini (22.60.59), formed part of one of the four altarpieces recorded in San Domenico in Modena. According to Vedriani (see Refs., 1662) the altarpiece of Saint Thomas Aquinas was in a chapel of the rood screen. Five other scenes are accepted as having come from the same altar-

piece: the Birth of Saint Thomas Aquinas (Yale University Art Gallery, 1871.41; 44.2 × 32.7 cm.); Saint Thomas Aquinas Discusses Theology in Naples, and the Vision of Fra Paolino (M.H. De Young Memorial Museum, San Francisco, Kress Coll., K 2056 and K 2055; 45.6 × 33.5 and 45.3 × 34.2 cm. respectively); Saint Thomas Aquinas at Table with Saint Louis of France (Mme. Emile Paravicini, Paris and Château de Ripaille, Thonon, Savoie; 44 × 34 cm.); and Saint Thomas Aquinas Preaching (National Gallery, Washington, no. 547; 43 × 34 cm.). Two further scenes are known that probably also belong with this group: a fragmentary Infant Saint Thomas and his Mother (formerly in the Schweitzer collection, Berlin and sold at Christie's, New York, January 11, 1979, lot 53; 27 × 17 cm.) and the Death of Saint Thomas (Museum, Brno, Czechoslovakia; 32.4 × 36.4 cm.). As with the altarpieces of Saint Vincent Ferrer and Saint Peter Martyr, these scenes probably surrounded an image of the saint. It is, however, improbable that the cycle was as extensive – thirteen scenes in the one case and nineteen in the other – and there may have been no more than nine scenes, with the Death of Saint Thomas, which has a horizontal format, directly below the center panel. It should also be noted that except for Saint Thomas Discusses Theology in Naples and the Death of Saint Thomas, the remaining scenes appear to have had elaborate arched tops, and there are indications on the Birth of Saint Thomas Aquinas that there were also spiral colonnettes. The frame must, therefore, have had a more Gothic appearance than the Saint Vincent Ferrer altarpiece, much like the triptych shown in Saint Thomas Aquinas Discusses Theology in Naples. The architectural details in the individual scenes are also more Gothic, and less emphasis is placed on spatial penetration. It therefore seems fairly certain that the Saint Thomas Aquinas altarpiece was considerably earlier than the Saint Vincent Ferrer altarpiece. Moreover, whereas all the scenes of the Saint Vincent Ferrer altarpiece are by Bartolomeo degli Erri, one scene of the Saint

Thomas Aquinas altarpiece seems pretty certainly to be by Agnolo degli Erri: Saint Thomas Aquinas Preaching. Agnolo is not documented in Modena between 1467, when he co-signed the contract with Bartolomeo for the Saint Dominic altarpiece, and 1482, three years after the last reference to Bartolomeo. It is therefore arguable that the Saint Thomas Aquinas altarpiece predates 1467 and is the earliest of Bartolomeo's three altarpieces in San Domenico.

In two of the scenes of this series, Saint Thomas at Table with Saint Louis and Saint Thomas Preaching, the eagle of the Este appears, and the altarpiece was therefore probably commissioned by some member of the Este family.

Formerly called by the Museum a work of Alessio Baldovinetti (?), then a work of the Italian school of the XV century, then attributed to Domenico Morone (?) (Cat., 1940).

Tempera on wood. H. 17, w. 12 in. (43.2 × 30.5 cm.).

The panel has been thinned, backed with another panel, and cradled. The surface suffers from abrasion and overcleaning and there are innumerable losses due to flaking, so that only the highlights remain. In the arch at the right are two vertical cracks, extensively retouched at either side, and the original paint in the lower left corner is lost.

REFERENCES: G. Vasari, *Vite* (1568), Milanesi ed., VI (1906), p. 481, mentions four altarpieces by an anonymous Modenese artist of the middle of the XV century in San Domenico, Modena: one dedicated to Saint Dominic, on the high altar, and three others in chapels of the rood screen // L. Vedriani, *Raccolta de' pittori . . . modonesi più celebri* (1662), pp. 23 f., notes that of the four altarpieces seen by Vasari, that dedicated to Saint Thomas Aquinas is in a chapel of the rood screen // G. Tiraboschi, *Notizie de' pittori . . . di Modena* (1786), pp. 133 f. (reprinted in *Biblioteca modenese*, VI, 1786, p. 346), concerning the altarpieces seen by Vasari and Vedriani, records that some of the paintings with stories of Saint Peter Martyr were then in the palace of the Infante Duke of Parma at Colorno; other paintings had been scattered through Modena and some were still in the church;

considers them to be in the style of Serafino de' Serafini // O. Sirén (in a letter, 1923) identifies this painting as an early work by Baldovinetti // B. B[urroughs], *Met. Mus. Bull.*, XVIII (1923), pp. 242 ff., ill., identifies the subject, calls it an Italian work of the XV century by the same hand as Saint Dominic Resuscitating Napoleone Orsini (22.60.59) and panels in the Yale University Art Gallery and the Ashmolean Museum, Oxford // B. Berenson, *Dado*, v (March/April 1925), pp. 601 ff., 688 ff., 745 ff., ill. p. 603 (reprinted in *Three Essays in Method*, 1927, pp. 5 ff., fig. 2), considers it part of an altarpiece that probably showed a figure of Saint Thomas Aquinas flanked by scenes of his life; lists four other scenes and attributes these and some related works to Domenico Morone; *Ital. Pictures* (1932), p. 377; *Pittura italiana del rinascimento* (1936), p. 323; and *Central and No. Ital. Schools* (1968), p. 280 // W. Suida, *Belvedere*, VIII (1929), p. 256, ascribes it tentatively to Agnolo degli Erri; *The Samuel H. Kress Collection, M.H. de Young Memorial Museum, San Francisco* (1955), pp. 44 ff., accepts the attribution to Bartolomeo degli Erri // R. Brenzoni, in Thieme-Becker, xxv (1931), p. 164, lists it among works attributed to Domenico Morone; *Domenico Morone* (1956), pp. 42 f., notes that the paintings grouped by Berenson are by the same artist // E. Sandberg-Valavà, *Art in Amer.*, XXI (1933), p. 61, note 12, attributes the Saint Thomas Aquinas series to Agnolo degli Erri // R. Offner (verbal opinion, 1937) calls it a Veronese work, perhaps by Domenico Morone // R. Longhi (unpublished opinion, 1937) attributes it to Domenico Morone; *Ampliamenti nell'officina ferrarese* (1940), p. 39, note 3, rejects the attribution of Berenson's group to Domenico Morone, attributes the Preaching of Saint Thomas [now in the National Gallery, Washington, no. 547] to Agnolo degli Erri and the rest to Bartolomeo degli Erri; and in *Opere complete di Roberto Longhi*, v (1956), pp. 169 f., note 3, 185, 219 // C.L. Ragghianti, *Critica d'arte*, IV (1939), part II, pp. 1 ff. (reprinted in *Miscellanea minore di critica d'arte*, 1946, pp. 84 ff.), rejects the attribution of Berenson's group to Morone, attributes the various panels to the degli Erri brothers, dates them between 1460 and 1480, and suggests that they may have belonged to the altarpieces in San Domenico // M. Meiss (verbal opinion, 1940) rejects the attribution to Morone // A.M. Chiodi, *Commentari*, II (1951), pp. 19 ff., attributes it to Bartolomeo degli Erri, identifies it as one of the six known fragments from the altarpiece of Saint Thomas Aquinas in San Domenico, suggesting that a painting formerly in the Schweitzer collection, identified by Ragghianti as an episode of Saint Dominic, may be a seventh scene of the Saint Thomas series; dates the altarpiece between 1474 and 1479 // F.R. Shapley, *Paintings from the Samuel H. Kress Collection, Italian Schools XV-XVI Century* (1968), pp. 9 f., accepts the attribution to Bartolomeo degli Erri, and dates it about 1470; *Catalogue of the Italian Paintings* (National Gallery, Washington) (1979), p. 174, attributes the series to Bartolomeo except for the Washington panel, which she attributes to

Agnolo // C. Seymour, Jr., *Early Italian Paintings in the Yale University Art Gallery* (1970), p. 220 // C. Lloyd, *Earlier Italian Paintings in the Ashmolean Museum* (1977), pp. 20 f., attributes them to Bartolomeo degli Erri // G. Kaftal and F. Bisogni, *Iconography of the Saints in the Painting of North East Italy* (1978), cols. 973, 980, fig. 1264, attribute it to Bartolomeo degli Erri, and suggest that a painting of the Death of Saint Thomas in the museum at Brno may be an eighth scene // K. Christiansen (verbal opinion, 1980) accepts the attribution to

Bartolomeo degli Erri, suggesting that there may have been no more than nine scenes, and dates the altarpiece before 1467, calling it the earliest of Bartolomeo's three altarpieces for San Domenico.

PROVENANCE: the church of San Domenico, Modena, until about 1708-1710.

EX COLL.: Alphonse Kann, Paris; [Oswald Sirén, Stockholm, 1923].

PURCHASE, FLETCHER FUND, 1923

## Defendente Ferrari

Defendente Ferrari or De Ferrari. Active between 1510-1531. School of Piedmont. Defendente was born in Chivasso, near Turin. He was apparently trained by Giovanni Martino Spanzotti, with whose work his has frequently been confused. There are both signed and dated works, but either the attribution or dates of the earliest and latest of these – an Assumption in Budapest dated 1500, an altarpiece at Caselle Torinese dated on the back 1501, and a triptych in the church of San Giovanni, Avigliana, dated 1535 – have been questioned (by Mallé, see Refs., 1971). Defendente may have known works by such Flemish artists as Rogier van der Weyden and his late work shows the influence of Macrino d'Alba.

### *Saints John the Evangelist and Lawrence* 15.56 (Plate 58)

This painting is the right panel of an altarpiece. A painting in the collection of Marchese Medici del Vascello at La Mandria, Venaria, near Turin may be identified as the corresponding panel at the left side. Although that panel has been cut at the bottom (100 × 50 cm.), the style, composition, and the type and proportions of the background curtain correspond with the present picture. The figures portrayed, Saints John the Baptist and Stephen, are also very suitable as a pendant. The central panel, probably with a Madonna and Child enthroned, has not been identified. Defendente's style changed little during his career, but the present panel seems to date relatively late, perhaps in the 1520's.

Formerly attributed by the Museum to Bernardino Butinone.

Inscribed (on book held by Saint John):  
INPR / I[N]CIPIO / ERAT / VER / BVM / ETVE

/ RBVM / ERAT (« In the beginning was the Word and the Word was [with God] ». John I:1).

Oil on wood. H. 48 1/2, w. 19 1/2 in. (123.2 × 49.5 cm.).

The gold embellishments are worn throughout, but apart from small, mechanical losses, the faces and hands are exceptionally well preserved. Multiple vertical fissures in the surface at the bottom are due to splits in the panel. The painting was cleaned in 1982.

REFERENCES: H. Cook, *Burl. Mag.*, IV (1904), p. 94, ill. p. 92, rejects earlier attributions to Macrino d'Alba and Defendente Ferrari, agrees with Roger Fry in attributing this painting to Bernardino Butinone and dates it about 1485 // W. von Seidlitz, in Thieme-Becker, V (1911), pp. 301 f., attributes it to Butinone and dates it shortly after 1485 // B. B[urroughs], *Met. Mus. Bull.*, x (1915), pp. 152 ff., ill., attributes it to Butinone // A. Venturi, *Storia*, VII, part IV (1915), pp. 869 f., attributes it to Butinone // A.M. Brizio, *L'Arte*, XXVII (1924), p. 246, lists it as a work of Defendente Ferrari; and *La Pittura in Piemonte dall'età romanica al cinquecento* (1942), p. 198 // B. Berenson, *Ital. Pictures* (1932), p. 188, lists it as a work by Defendente;



*Pittura italiana del rinascimento* (1936), p. 162; and *Central and No. Ital. Schools* (1968), p. 103 // G. Pauli (verbal opinion, about 1932) attributes it to Defendente // R. Longhi (unpublished opinion, 1937) attributes it to Defendente // R. Offner (verbal opinion, 1937) attributes it to Defendente // L. Mallé, *Spanzotti, Defendente, Giovanone* (1971), p. 60, fig. 115, attributes it to Defendente, dates it in or shortly before 1525, and suggests that it may be the companion to the fragmentary panel of

Saints John the Baptist and Stephen in the Medici del Vascello collection, incorrectly stating that our panel was formerly in the Cook collection, Richmond.

EX COLL.: [Dowdeswell and Dowdeswell, London, 1904]; [Blakeslee Galleries, New York; sale, American Art Association, New York, April 21, 1915 no. 32, as Butinone].

PURCHASE, ROGERS FUND, 1915

## Vincenzo Foppa

Vincenzo Foppa. Active by 1456; died 1515/1516. School of Lombardy. A passage in Vasari has been interpreted to mean that Foppa was trained in Padua by Francesco Squarcione, but his earliest dated work, a Crucifixion of 1456 in the Accademia Carrara in Bergamo, shows the influence of Jacopo Bellini. Later Foppa was also influenced by Andrea Mantegna and Giovanni Bellini. From 1458 he resided primarily in Pavia, where he gained the favor of the dukes of Milan, Francesco Sforza and his son Galeazzo Maria, and in 1468 Foppa was made an honorary member of the household. In 1489 he returned to his native Brescia, where he was for a time salaried by the city. He also worked in Genoa. There are dated altarpieces and frescoes, the most important of which is the cycle in the Portinari Chapel in Sant'Eustorgio in Milan, said to have been completed in 1468. Foppa was the founder of Renaissance painting in Lombardy. His works, with their unusual grayish flesh tones, careful study of light, and restrained mood, were of great consequence for later Lombard painting.

### *The Madonna and Child*

30.95.293 (Plate 20)

This panel is characteristic of Foppa's small-scale devotional paintings. The composition is related to the work of Mantegna and Bellini but the hedge of roses, symbolic of the Virgin's purity, apparently derives from late Gothic art in Lombardy and Verona.<sup>1</sup> The painting may be dated in the 1480's.

1. See M. Levi d'Ancona, *The Garden of the Renaissance* (1977), pp. 332 ff., 541, for a discussion of the symbolism of the rose.

Tempera and gold on wood. H. 17 1/4, w. 12 5/8 in. (43.8 × 32.1 cm.).

The panel is thinned and backed with another panel and two vertical battens. Cleaning in 1978-1979 revealed it to be in better condition than might have been supposed.

Except for a narrow inner strip, the damaged gold border, which preserves its original edge all around, had been painted over with black. The shadows of the Virgin's cloak had been heavily overpainted and there was much additional gold highlighting. Most of these later additions have been removed. The most important damages are in the Virgin's drapery in the lower right quadrant, where most modelling is gone, in the hair of the Christ Child, and in the background, which is thin.

REFERENCES: The authorities cited below attribute this painting to Foppa. B. Berenson (unpublished opinion, 1893); *No. Ital. Ptrs.* (1907), p. 220, considers it a late work; *Ital. Pictures* (1932), p. 199; *Pittura italiana del rinascimento* (1936), p. 172; and *Central and No. Ital. Schools* (1968), p. 137 // C.J. Ffoulkes and R. Maiocchi, *Vincenzo Foppa* (1909), pp. 83, note 1, 88 f., 267, 272, ill. opp. p. 88, date it after 1490 // J. Breck, *Rass. d'arte*, xi (1911), p. 113, dates it after 1490 // T. Borenius, ed., in

Crowe and Cavalcaselle, *Ptg. in No. Italy* (1912), II, p. 327, note // G. Pauli, in Thieme-Becker, XII (1916), p. 196, dates it before 1460 // L. Venturi, *Pitture italiane in Amer.* (1931), pl. CCCXXIII, dates it not later than 1480; and *Ital. Ptg. in Amer.* (1933), pl. 434 // F. Wittgens, *Vincenzo Foppa* [1949], pp. 70, 102, pl. LXXXII, dates it early in the 1480's and notes the influence of Andrea Mantegna and Giovanni Bellini // E. Arslan, in *Storia di Brescia*, II (1963), p. 940, dates it close in time to the Santa Maria delle Grazie altarpiece in the Brera, Milan, between 1475 and 1480 // O. Gar-

nett (in a letter, 1982) notes that it is listed in an unpublished inventory of William Graham's collection, compiled between 1882 and 1884, as no. 477, by Zenale.

EX COLL.: William Graham, London (by 1884-1886; inv., 1882-1884, no. 477, as Zenale; sale, Christie's, London, April 2, 3 and 8-10, 1886, no. 286, as Zenale); H.G. Bridges, Newport, R.I. (1886-1893); Theodore M. Davis, Newport, R.I. (1893-1915).

BEQUEST OF THEODORE M. DAVIS, 1915.

THEODORE M. DAVIS COLLECTION

## Francia

Francesco di Marco di Giacomo Raibolini, called Francia. Active by 1482; died 1517 or 1518. School of Bologna. Francia began his career as a goldsmith – he matriculated in the goldsmiths' guild in 1482 – and was employed in that capacity at the courts of Bologna and Ferrara. He frequently added *aurifex* or *aurifaber* to the signature on his paintings. The first notice of him as a painter is in 1486, but the earliest dated painting is the Madonna and Child with Saints of 1494 in the Pinacoteca Nazionale at Bologna. His early work was influenced by the Ferrarese artists Francesco del Cossa and Ercole de' Roberti, but above all by Lorenzo Costa, with whom he collaborated on commissions for the Bentivoglio family. After 1500 he was increasingly attracted to the example of Umbrian painting, especially of Perugino. Francia seems to have maintained an active workshop in which, notably, his two sons, Giulio and Giacomo, were trained.

### *Federico Gonzaga*

14.40.638 (Plate 25)

Since the picture first came to public notice in 1902 it has been accepted as the portrait of Federico Gonzaga (1500-1540) known to have been painted by Francia in 1510. There are no certain portraits of the youth,<sup>1</sup> and the identification rests on the probable date of the picture, the apparent age of the boy, his aristocratic dress and the fact that, like Federico, he has fair hair. There is, additionally, a generic family likeness, and the identification is plausible. In July, 1510 the ten-year-old Federico was sent from Mantua to Rome as a hostage to the papal court. He stopped in Bologna, where the agent Matteo Ippolito had been charged by the boy's mother, Isabella d'Este, to see whether Francia would paint his portrait if Lorenzo Costa could not. On July 29

Ippolito wrote that Francia had accepted the commission and had already made a drawing for it from life. Isabella received the portrait by August 10 and expressed her appreciation of it in a letter addressed to Gerolamo Casio. However, she returned the picture so that Francia could retouch the hair, which was too blond. The portrait was retained by the boy's father, Gian Francesco Gonzaga, to show the papal court, and it was only restored to Isabella from Rome with difficulty. On November 20 Casio wrote Isabella from Bologna that Francia had again compared the portrait with the sitter and that it was now satisfactory. Francia thereupon received thirty ducats.

Two years later both this portrait and one of Isabella, also by Francia, were given to a Ferrarese gentleman, Gianfrancesco Zaninello (died 1518).

1. Vasari records that Federico is portrayed in the foreground group on the right in Raphael's School of Athens in the Vatican, and another source states that he is portrayed in the Stanza d'Eliodoro (see Refs., L. Douglas, *L'Arte*, 1903). The portrait of Federico painted by Raphael in 1513, sometimes incorrectly identified with a portrait formerly in the Czartoryski collection in Cracow, is presumed lost (see L. Dussler, *Raphael*, 1971, pp. 41 f.).

Tempera on wood (transferred from wood to canvas and then again to wood). Overall, h. 18 7/8, w. 14 in. (47.9 × 35.6 cm.); painted surface, h. 17 3/4, w. 13 1/2 in. (45.1 × 34.3 cm.).

The panel is cradled. Despite the fact that the painting has been transferred on two occasions, it is in excellent state. The only significant loss is in the hair. The gold embroidery along the gathered neckline and sleeve as well as gold highlights on a tall tree in the left distance were evidently removed by the artist; traces remain. X-rays show that at one point the collar was considerably higher. It is impossible to reach any conclusion as to whether the hair was retouched by Francia.

REFERENCES: The authorities cited below attribute this painting to Francesco Francia. A. Luzio, *Archivio della R. Società Romana di Storia Patria*, ix (1886), pp. 513, 547 f., 563 f., quotes letters about Francia's portrait of Federico; *Emporium*, xi (1900), pp. 429 f., notes that Isabella gave the portrait to Zaninello, and quotes his letter to her; and *La Galleria dei Gonzaga* (1913), pp. 81, 210 ff., ill. opp. p. 16, accepts our picture as the lost portrait // A. Venturi, *Arch. stor. dell'arte*, i (1888), p. 253, mentions Francia's portrait; and *Storia*, vii, part iii (1914), pp. 855 f., 940, fig. 697, accepts our picture as the lost portrait // C. Yriarte, *Gaz. des B.-A.*, ser. 3, xv (1896), pp. 339 ff., reviews the history of Francia's portrait // W. Roberts, *Memorials of Christie's* (1897), i, p. 223, mentions it in the sale of Prince Jerome, but does not name the buyer // G.C. Williamson, *Francesco Raibolini called Francia* (1901), pp. 139 ff., repeats the history of Francia's portrait // H. Cook, *Athenaeum* (Feb. 7, 1903), pp. 183 f., identifies our picture with the lost portrait; and *Burl. Mag.*, i (1903), p. 186, ill. opp. p. 147 // J. Cartwright [Ady], *Athenaeum* (Feb. 14, 1903), p. 216, accepts our picture as the lost portrait, gives a full history of it, notes that the hair has been repainted as Isabella d'Este requested, and suggests that the medallion on the cap might have been a work by Caradosso; and *Isabella d'Este* (1903), pp. 379 ff. // L.M. Richter, *Zeitschr. für bild. Kst.*, n.f., xiv (1903), pp. 263 ff., ill., accepts

our picture as the lost portrait and relates its history // R. Langton Douglas, *Connoisseur*, v (1903), p. 271, ill. p. 272, accepts our picture as the lost portrait and repeats its history; *L'Arte*, vi (1903), pp. 107 f., ill. opp. p. 110; and *Athenaeum* (Feb. 14, 1903), p. 216 // B. Berenson, *No. Ital. Ptrs.* (1907), p. 221; (in a letter, 1911); *Ital. Pictures* (1932), p. 208; *Pittura italiana del rinascimento* (1936), p. 179; and *Central and No. Ital. Schools* (1968), p. 148 // E.G. Gardner, *Painters of the School of Ferrara* (1911), pp. 102 ff., 218 // *Der Cicerone*, iv (1912), pp. 339, 415 // T. Borenius, ed., in Crowe and Cavalcaselle, *Ptg. in No. Italy* (1912), ii, p. 285, note; and *American Art News*, x, no. 27 (1912), p. 1, ill. // *Connoisseur*, xxxiii (1912), p. 50, ill. opp. p. 12 // G. Lipparini, *Francesco Francia* (1913), p. 128, ill. p. 126 // G. Gronau, in Thieme-Becker, xii (1916), p. 321 // F. Malaguzzi-Valeri, *Il Francia* (1921), p. 15, fig. 36 // F. Monod, *Gaz. des B.-A.*, ser. 5, viii (1923), pp. 190 f., ill. p. 189 // G. Piazzzi, *Le Opere di Francesco Francia* (1925), pp. 58 f. // L. Venturi, *Pittura italiana in Amer.* (1931), pl. cccxxii; and *Ital. Ptg. in Amer.* (1933), pl. 433 // *Connoisseur*, lxxxix (1932), p. 416, ill. opp. p. 390 // *Duveen Pictures* (1941), no. 139 // J. Lauts, *Isabella d'Este* (1952), p. 257, fig. 45 // C. Perina, *Mantova, le Arti*, ii (1961), p. 385, pl. 328 // P. Fellini, *Capitolium*, xxxvii (1962), ill. p. 145 // F. R. Shapley, *Paintings from the Samuel H. Kress Collection, Italian Schools XV-XVI Century* (1968), p. 71; and *Catalogue of the Italian Paintings* (National Gallery, Washington) (1979), p. 191.

EXHIBITED: Burlington Fine Arts Club, London, 1902, *A Collection of Pictures . . .*, no. 57 (as Portrait of a Boy, lent by A.W. Leatham); Royal Academy, London, 1904, *Old Masters*, no. 12 (lent by A.W. Leatham).

EX COLL.: Isabella d'Este, Mantua (1510-1512); Gianfrancesco Zaninello, Ferrara (1512-1518); Prince Jerome Bonaparte, Palais Royal, Paris (sale, Christie's, London, May 9, 1872, no. 321, as Portrait of a Youth); [Rutley, 1872]; Alexander Barker, London (sale, Christie's, London, June 19, 1879, no. 479); [Lesser, 1879]; Edward Aldam Leatham, Miserden Park, Cirencester, Gloucestershire (after 1879-1900); Arthur William Leatham, Miserden Park (1900-1911); [Duveen Brothers, London and New York, 1911-1912]; Benjamin Altman, New York (1912-1913).

IN THE ALTMAN GALLERIES.

BEQUEST OF BENJAMIN ALTMAN, 1913

### *The Madonna and Child with Saints Francis and Jerome*

41.100.3 (Plate 22)

The painting is a characteristic work by Francia and perhaps dates about 1500-1510.

There are several other paintings of the same format in which one or another of the figures appears with modifications, and the composition as a whole, with a Saint Mary Magdalen substituted for the Saint Francis, was repeated in a painting by Giulio or Giacomo Francia formerly in the George Hann collection (sale, Christie's, New York, June 5, 1980, no. 73). Berenson at one time identified the Saint Jerome as a portrait of Francia's patron, the humanist Bartolomeo Bianchini, but he bears little resemblance to Francia's portrait of Bianchini in the National Gallery, London (no. 2487) and seems rather to be a stock type.

A picture corresponding closely to ours in composition is recorded in an engraving as in the Giustiniani collection, Rome. This collection was bought in great part by the Prussian state about 1812, and a painting by Francia is described in an 1826 catalogue but not subsequently.<sup>1</sup> It does not seem likely that it can be the painting mentioned in 1834 as in the Sciarra collection, from which our painting comes.

1. *Verzeichniss der ehemals zu der Giustinianischen, jetzt zu den Königlichen Sammlungen gehörigen Gemälde* (1826), no. 62.

Tempera on wood. Over-all, h. 29 1/2, w. 22 3/8 in. (74.9 × 56.8 cm.); painted surface, h. 27 1/2, w. 22 1/4 in. (69.9 × 56.5 cm.).

The panel has been thinned and cradled, and it may have been cropped at the sides. The only significant change to the picture is in the greens, which have partly gone brown and have been restored; there are also fat cracks in the red of the Madonna's dress. The ledge at the base of the picture is presently completely repainted.

REFERENCES: The authorities cited below attribute this painting to Francesco Francia. A. Nibby, *Itinéraire de Rome et ses environs*, I (1834), p. 27, lists it in the Sciarra palace // G. Melchiori, *Nuova guida metodica di Roma e suoi contorni* (1836), pp. 569 f. // F.P. Michetti and L. Vicchi, *Dieci quadri della galleria Sciarra* [1889], pp. 15 ff., ill. // G.C. Williamson, *Francesco Raibolini called Francia* (1901), pp. 101, 105, 145, compares it to other late works by Francia, notes that it appears to have been cut down and may at one time have borne an inscription

on the ledge // B. Berenson, *No. Ital. Ptrs.* (1907), p. 222, calls it a Madonna with Saint Francis and [Bartolomeo] Bianchini; *Ital. Pictures* (1932), p. 208, calls it a Madonna with Saint Francis and another saint; *Pitture italiane del rinascimento* (1936), p. 179; and *Central and No. Ital. Schools* (1968), p. 148 // T. Borenius, ed., in Crowe and Cavalcaselle, *Ptg. in No. Italy* (1912), II, p. 285 // G. Lipparini, *Francesco Francia* (1913), p. 135, note // A. Venturi, *Storia*, VII, part III (1914), p. 890, fig. 655, dates it around 1499 // G. Piazzzi, *Le Opere di Francesco Raibolini detto il Francia* (1925), p. 62 // M. Vaughan, *Art News*, XXVII (1929), p. 77, relates it to the composition of the ex-Hann painting, which he attributes to Giulio Francia // H. Friedmann, *The Symbolic Goldfinch* (1946), pp. 93 f., 162, pl. 123 // L. Salerno, *Burl. Mag.*, CII (1960), pp. 137 f., suggests the identification of Francia's painting mentioned in the 1638 inventory of the Giustiniani collection, with the one in the J.E. Taylor collection in London [ours].

EXHIBITED: Dallas Museum of Fine Arts, 1947, 30 *Masterpieces*.

EX COLL.: Prince Maffeo Barberini Colonna di Sciarra, Rome (by 1834-after 1889); John E. Taylor, London (by 1901-1905); Mrs. John E. Taylor, London (1905-1912; sale, Christie's, London, July 5, 1912, no. 23); [Thos. Agnew & Sons, London, 1912]; George and Florence Blumenthal, New York (by 1926-1941; cat., I, 1926, pl. XXXVIII).

GIFT OF GEORGE BLUMENTHAL, 1941

## Saint Roch

65.220.1 (Plate 24)

The painting is almost certainly the altarpiece described by Masini and Malvasia in the chapel of Saint Roch in the church of the Arciconfraternità ed Ospedale di Santa Maria della Morte in Bologna. According to Masini (see Refs., 1666, pp. 208, 420) the church and hospital were founded in 1336. Members of the confraternity visited prisoners and those condemned to death. There were relics of Saint Roch in the church and it may be significant that in 1576 Pope Gregory XIII confirmed the confraternity's right to liberate a prisoner condemned to death on Saint Roch's feast day, August 16. Traditionally Saint Roch is associated with victims of the plague. The oak tree is the symbol of his faith.<sup>1</sup> The figure of Saint Roch from this characteristic and well-known work by Francia

was copied by Simone Spada in an altarpiece of 1504, now in the Staatliche Museen, East Berlin.

1. M. Levi d'Ancona, *The Garden of the Renaissance* (1977), pp. 252, no. 4, 541.

Tempera on wood. H. 85  $1\frac{1}{4}$ , w. 59  $\frac{3}{8}$  in. (216.5  $\times$  150.8 cm.).

Signed and dated (lower left): FR[AN]CIA AVRIFABER / MCCCCCII

The subtlety of the glazing is everywhere impoverished by abrasion and overcleaning in the past. There are, additionally, scattered losses due to flaking.

REFERENCES: The authorities cited below, with the exception of Benson, attribute this painting to Francesco Francia. A. Masini, *Bologna perlustrata* (1650), p. 73 (1666 ed., p. 208), mentions it in the church of the Arciconfraternità di Santa Maria della Morte // C.C. Malvasia, *Felsina pittrice* (1678), I, p. 299, mentions it in Santa Maria della Morte; *Le Pitture di Bologna* (1686), p. 244; and *Le Pitture... di Bologna* (1792), p. 272 // G.B. Cavalcaselle (ms., Marciana, 2033/12274/IV, about 1857) // W. Bürger [E.J.T. Thoré], *Trésors d'art en Angleterre* (1860), p. 50 // J. Cartwright, *Manegna and Francia* (1881), p. 112 // J.P. Richter (in a letter, 1883) in *Italienische Malerei der Renaissance...* (1960), p. 295 // R.H. Benson, *Works of the School of Ferrara-Bologna* (ex. cat., 1894), p. xxii, calls it a good school picture // A. Colasanti, *Rass. d'arte*, v (1905), pp. 188 f., ill., notes that the figure was copied in 1504 by Simone Spada in an altarpiece in Berlin // G. Ballardini, *Boll. d'arte*, v (1911), p. 148, fig. 2, mentions it as an example of a work by Francia that influenced Innocenzo da Imola // T. Borenius, ed., in Crowe and Cavalcaselle, *Ptg. in No. Italy* (1912), II, p. 277, note 2 // A. Venturi, *Storia*, VII, part III (1914), pp. 906, 957, fig. 669 // G. Gronau, in Thieme-Becker, XII (1916), p. 321, tentatively identifies it with the painting mentioned by Malvasia in the Chiesa della Morte // B. Berenson (in a letter, 1924) calls it a characteristic late work; and *Central and No. Ital. Schools* (1968), p. 148, fig. 1602, lists it incorrectly as from the church of S. Rocco, Bologna // *The Arts*, IX (1926), p. 129, ill. p. 152 // M. Vaughan, *Art News*, XXVII (1929), p. 77, ill. before p. 87 (in color), states without basis that it was painted for Giovanni Bentivoglio and that the landscape shows a view of the valley seen from Perugia with Lake Trasimeno // R. van Marle (in a letter, 1933) calls it a typical late work // G.M. Richter (in a letter, 1940) calls it Francia's most important altarpiece // *Met. Mus. Bull.*, xxv (1966), p. 78, ill. p. 79 // S. Hochfield, *Art News*, LXXV (1976), p. 27.

EXHIBITED: British Institution, London, 1847, no.

46 (lent by Sir Walter R. Farquhar); Manchester, 1857, *Art Treasures*, no. 146 (lent by Sir Walter R. Farquhar); Royal Academy, London, 1885, *Old Masters*, no. 176 (lent by Sir Walter Farquhar); Montclair, New Jersey, Montclair Art Museum, 1926, *Paintings from the Hamilton Collection* (lent by Carl W. Hamilton); Westmoreland County Museum of Art, Greensburg, Pennsylvania, 1959, *Christmas Exhibition*, no. 8 (lent by George R. Hann); Metropolitan Museum, New York, 1975, *Notable Acquisitions 1961-1975*, p. 83.

PROVENANCE: the church of the Arciconfraternità ed Ospedale di Santa Maria della Morte, Bologna (suppressed 1798).

EX COLL.: Sir Mark Masterman-Sykes, Sledmere, Malton, Yorks. (until 1823; sale, Christie's, London, May 21, 1824, no. 80); J. Taylor, London (1824-1835; sale, Phillips, London, July 27-28, 1832, no. 157, bought in; sale, E. Foster & Son, London, July 25, 1835, no. 80); Sir Walter R. Farquhar, London (by 1847-1900; sale, Christie's, London, June 2, 1894, no. 147, bought in); Sir Henry Farquhar, London (1900-1901; sale, Christie's, London, June 15, 1901, no. 123); [P. & D. Colnaghi & Co., London, 1901]; [Ercole Canessa, Naples, 1905]; Carl W. Hamilton, New York (by 1924 after 1940); George R. Hann, Sewickley, Pennsylvania (by 1945-1965).

GIFT OF GEORGE R. HANN, 1965

### *The Madonna and Child* 1982.448 (Plate 23)

Remarkable for its high quality and fine state of preservation, this painting is probably to be dated about 1500. The same cartoon served for the Madonna and Child in a picture by a pupil or follower of Francia's in the National Museum, Budapest.

Oil on wood, h. 24, w. 18  $1\frac{1}{8}$  in. (61  $\times$  46 cm.).

The painting is in excellent state.

REFERENCES: The authorities cited below, with the exception of Venturi, attribute this painting to Francia. Crowe and Cavalcaselle, *Ptg. in No. Italy*, (1871), I, p. 566, note 4, date it about 1500 // G.C. Williamson, *Francesco Raibolini called Francia* (1901), pp. 54, 103, 105, 151, discusses it among the latest works by Francia // G. Lipparini, *Francesco Francia* (1913), p. 118, ill. p. 110, dates it about 1504 and notes that a Madonna and Child with Two Saints in the Budapest museum derives from it // A. Venturi, *Storia*, VII, part III (1914), p. 960, fig. 720, attributes it to a pupil of Francia,

noting its similarity to the picture at Budapest.

EX COLL.: Marchese Luigi Girolamo Mansi, Lucca (by 1871); the Mansi family, Lucca; J. Pierpont Morgan, New York and London (before 1913); Lewis Cass Ledyard, New York (by 1913-1936);

Lewis C. Ledyard, III, Mrs Victor Onet, Mrs. T.F. Turner, New York (after 1936-1982).

GIFT OF LEWIS C. LEDYARD, III, MRS. VICTOR ONET, AND MRS. T.F. TURNER, IN MEMORY OF LEWIS C. LEDYARD, 1982

## Follower of Francia

### *The Madonna and Child*

32.100.94 (Plate 26)

The picture is related to Francia's late work, but it lacks both the quality and technique of his autograph paintings. Some passages in the folds of the draperies and in the Virgin's face suggest that the author may have been a Romagnole follower, perhaps working in Francia's shop about 1515.

Tempera on wood. H. 15 1/4, w. 12 3/8 in. (38.7 × 31.4 cm.).

The panel has been thinned and cradled. The surface is marred by numerous paint losses in the flesh areas, and an attempt has been made in the past to disguise these with lavish scumbling. Otherwise the picture is

in very good state, with only a few minor losses.

REFERENCES: M. Salmi (unpublished opinion, 1929) attributes it to Francia, dating it in the last decade of the XV century // G. Fiocco (unpublished opinion, 1930) considers it a work by Francia dating between 1490 and 1500 // R. Longhi (unpublished opinion, 1930) considers it a work by Francia of about 1490 // C. Brandi (verbal opinion, 1940) considers it a work of a Romagnole painter, perhaps Giovanni Battista Rositi // W. Arslan (in a letter, 1952) attributes it to a Romagnole follower of Francia in the direction of Zaganelli.

EX COLL.: [Volterra Galleries, Florence, by 1929-1930]; [Kleinberger Galleries, Paris, 1930]; Michael Friedsam, New York (1930-1931).

BEQUEST OF MICHAEL FRIEDSAM, 1931.  
THE FRIEDSAM COLLECTION

## Garofalo

Benvenuto Tisi da Garofalo 1476(?)-1559. School of Ferrara. Vasari's information on Garofalo's training has now been supplanted by documentary findings that indicate an earlier birth date and establish that in 1497 Garofalo was apprenticed to Boccaccio Boccaccino in Ferrara for three years. He worked with Boccaccino, Domenico Panetti, Coltellini, and Baldassare d'Este on the decoration of the Oratorio della Concezione. In 1506 Garofalo was paid for two ceiling paintings for the Castello at Ferrara, where Panetti was also employed. His mature style seems to show a study of Raphael's work in Rome, while his landscapes may reflect knowledge of Giorgione.

### *Saint Nicholas of Tolentino Reviving a Child*

17.190.24 (Plate 52)

The mother and father of an infant who died before being baptized appeal for help

to Nicholas of Tolentino (about 1245-1306; canonized in 1446), who revives the child. The episode is told in the life by Pietro di Monte Rubiano, written about 1326 (see the *Acta Sanctorum*, Septembris, III, 1868, p. 660). The saint wears the black, leather-

belted habit of the Augustinian order. This scene and the following are part of a series which included the Mass of Saint Nicholas of Tolentino in the Pinacoteca, Ferrara (no. 173; 34 × 64 cm.). The latter has a provenance from the Augustinian convent of Sant'Andrea in Ferrara (destroyed, 1867), where in the early eighteenth century Baruffaldi (see Refs., 1844) recorded "alquanti miracoli di s. Nicola da Tolentino" as forming part of an altarpiece in the Muzzarelli chapel. It is likely, but not certain, that the three panels formed the predella of an altarpiece, which included in the center a marble statue of the saint, and, at the sides, painted images of Saint John the Baptist and the Archangel Michael, also by Garofalo. Baruffaldi mentions that the paintings were in poor condition and had been retouched by Francesco Robbia (died 1730). The altarpiece may have been either dismantled or altered when Andrea Ferrari (1673-1744) renovated the chapel. Later sources mention the marble statue still on the altar, but say that the small scenes by Garofalo were set into the wall, and that a scene of Saint Nicholas by Giacomo Parolini (1663-1733) had been added. The convent was suppressed under Napoleon, and F. Avventi<sup>1</sup> as well as Boschini, commenting in Baruffaldi (see Refs., 1844, p. 336, note 1), record only the painting now in the Pinacoteca. The marble statue (h. 172, w. 64 cm.; the base measures 45 cm. at its widest point) now in the Casa Romei in Ferrara, is generally cited as by Girolamo Lombardi (about 1504-about 1590) but is now attributed to Alfonso Lombardi (1497-1537). The paintings of the saints have apparently been lost. The complex probably dates about 1530.

1. *Il Servitore di piazza, guida per Ferrara* (1838), p. 148.

Oil on canvas, transferred from wood. H. 13, w. 25 3/4 in. (33 × 65.4 cm.).

These pictures were cleaned in 1981. Despite the fact that they were transferred to canvas in 1864 and in consequence have lost their original surface appearance, both pictures are in extremely good state. There

are horizontal fissures from the panel support and in 17.190.24 a restoration runs through the cheek and mouth of the saint.

REFERENCES: The authorities cited below attribute these paintings to Garofalo. G. Baruffaldi, *Vite de' pittori e scultori ferraresi* (between 1697 and 1722, published 1844), I, pp. 335 f., mentions paintings showing miracles of Saint Nicholas of Tolentino by Garofalo in the Muzzarelli chapel in Sant'Andrea, Ferrara, and dates them after 1523 // C. Barotti, *Pitture e sculture di Ferrara* (1770), p. 175, mentions narrative paintings of Saint Nicholas by Garofalo // G.A. Scalabrini, *Memorie . . . delle chiese di Ferrara* (1773), p. 305 // C. Cittadella, *Catalogo . . . de' pittori . . . ferraresi*, II (1782), p. 31 // A. Frizzi, *Guida del forestiere per la città di Ferrara* (1787), p. 128 // J.N. Muxel, *Catalogue des Tableaux . . . le Prince Eugène Duc de Leuchtenberg* (1825), pp. 25 f., nos. 35, 40 // J.D. Passavant, *Gemälde-Sammlung . . . des Herzogs Leuchtenberg in München* (2nd ed., 1851), p. 8, nos. 36, 37, pls. 36, 37, reproduces engravings by Muxel // [Anna] Jameson, *Legends of the Monastic Orders* (1866), p. 238, identifies the scenes shown // G.F. Waagen, *Die Gemäldesmg.-St. Petersburg* (1870), pp. 371 f., nos. 35, 40, identifies them as miracles of Saint Benedict // F. Harck, *Repert. für Kstwiss.*, XIX (1896), p. 429, considers them part of a predella with the Mass of Saint Nicholas from Sant'Andrea in Ferrara and dates them in the 1520's // G. Gruyer, *L'Art ferrarais* (1897), II, p. 676, considers them part of the predella with the Mass of Saint Nicholas and dates them about 1520 // A. Néoustroïeff, *L'Arte*, VI (1903), p. 333, figs. 3, 4, identifies them and the Mass of Saint Nicholas with the paintings mentioned by Baruffaldi // B. Berenson, *Ital. Pictures* (1932), p. 218; *Pittura italiana del rinascimento* (1936), p. 188; and *Central and No. Ital. Schools* (1968), p. 156, connects them with the Mass of Saint Nicholas // R. Longhi, *Amplamenti nell'officina ferrarese* (1940), p. 29, fig. 78 (17.190.23), observes in the scene of Saint Nicholas Reviving the Birds the close connection with Ortolano and considers our scenes part of the series to which the Mass of Saint Nicholas belonged; in *Opere complete di Roberto Longhi*, V (1968), p. 157, fig. 375 // A. Neppi, *Il Garofalo* (1959), pp. 34, 55, dates them shortly after 1530 // H. Friedmann, *Art Quarterly*, XXII (1959), p. 49, fig. 5, discusses the iconography of the scene of Saint Nicholas Reviving the Birds // G. Mazzariol, *Il Garofalo* (1960), p. 28, connects our scenes with the Mass of Saint Nicholas and dates them in the 1530's // A. Mezzetti, *Mostra di opere d'arte restaurate* (ex. cat., 1964), pp. 46 f., dates the series around 1534; and with E. Mattaliano, *Indice ragionato delle "Vite . . ." di . . . Baruffaldi* (1981), II, p. 22, suggest that the series originally included four scenes, one of which was replaced by Parolini; note [mistakenly] that the figures of Saints John the Baptist and Michael flanked a statue of Saint Michael // G. Frabetti, *L'Ortolano* (1966), pp. 30, 35, note 83, accepts a date of about 1534.

PROVENANCE: the Muzzarelli chapel, church of the convent of Sant'Andrea Apostolo, Ferrara (until the early XIX century).

EX COLL.: Prince Eugène de Beauharnais, 1st Duke of Leuchtenberg, Munich (until 1824; cat., 1825, no. 29); the Dukes of Leuchtenberg, Munich and St. Petersburg (1824-1891); George, 5th Duke of Leuchtenberg (1891-after 1903); [Sulley and Co., London, 1907]; J. Pierpont Morgan, New York (1907-1913); J. Pierpont Morgan estate, New York (1913-1917).

GIFT OF J. PIERPONT MORGAN, 1917

### *Saint Nicholas of Tolentino Reviving the Birds*

17.190.23 (Plate 53)

During a severe illness Saint Nicholas is ordered by the prior to eat meat. Wishing neither to be disobedient nor to eat the partridges brought to him, the saint makes

the sign of the cross, whereupon the birds fly away. The number of birds is variously recorded as one or two (see *Acta Sanctorum*, Septembris, III, 1868, p. 643). See also comment under Saint Nicholas of Tolentino Reviving a Child.

Oil on canvas, transferred from wood. H. 12 7/8, w. 26 in. (32.7 × 66 cm.).

REFERENCES: See above under Saint Nicholas of Tolentino Reviving a Child.

PROVENANCE: the Muzzarelli chapel, church of the convent of Sant'Andrea Apostolo, Ferrara (until the early XIX century).

EX COLL.: Prince Eugène de Beauharnais, 1st Duke of Leuchtenberg, Munich (until 1824; cat., 1825, no. 29); the Dukes of Leuchtenberg, Munich and St. Petersburg (1824-1891); George, 5th Duke of Leuchtenberg (1891-after 1903); [Sulley and Co., London, 1907]; J. Pierpont Morgan, New York (1907-1913); J. Pierpont Morgan estate, New York (1913-1917).

GIFT OF J. PIERPONT MORGAN, 1917

## Girolamo da Cremona

Girolamo di Giovanni dei Corradi da Cremona. Active between 1451 (?) and 1483. School of Padua. Girolamo's earliest works are some miniatures possibly cut from a single antiphon, one of which is signed *Ieronimus. f.*, and another of which is said to be dated 1451. In 1461 he was almost certainly commissioned by Barbara of Brandenburg, Marchesa of Mantua, to illuminate a missal already begun by Belbello da Pavia. Mantegna was to act as her agent in this agreement. Girolamo's earliest miniatures relate closely to Marco dell'Avogaro's presumed work, but the determining influence was that of Mantegna. From 1468 to 1474 Girolamo worked in Siena, illuminating choir books for the cathedral. A payment to him on 28 December 1472 refers to Liberale da Verona as "suo compagno," and the two artists sometimes painted in the same choir book. Works attributed to Girolamo, to Liberale, or to a collaboration between the two include a large number of miniatures in the Piccolomini Library in the cathedral of Siena, a Rape of Helen (Musée du Petit Palais, Avignon, no. 110), a Rape of Europa (Louvre, Paris, no. 1640A), a Nativity (Yale University Art Gallery, New Haven, no. 1871.71), a Madonna and Child (private collection, Florence), and two altarpieces, one in Viterbo cathedral, dated 1472, and another in the sacristy of Santa Francesca Romana, Rome. The two artists may in fact have collaborated on paintings as well as miniatures. While this presumed collaboration cannot be documented, Liberale's certain work is executed in a decidedly different style and technique. The group should therefore be attributed to Girolamo da Cremona, although Liberale da Verona may have intervened in the design. All of these works must be earlier than 1474, when Girolamo left Siena for Venice to work for the next two years for Lucrezia de' Medici. An edition of Aristotle's works printed in Venice in 1483 (Pierpont Morgan Library, New York, no. E.41.A, E.2.78B)



may contain his last illuminations. Girolamo, one of the major miniaturists of the fifteenth century, influenced such Siense artists as Benvenuto di Giovanni and Matteo di Giovanni.

### *The Chess Players*

43.98.8 (Plate 21)

This panel was originally completed at the left by a fragment in the Berenson collection at I Tatti (34.5 × 27.5 cm.), which shows the other half of the column and a group of male spectators. A panel last recorded in the Wauters collection, Brussels (33.7 × 41.3 cm.), apparently shows the same protagonists, a youth seated on some rocks looking at a girl who appears at a window, and is almost certainly from the same cassone, or another piece of furniture. The source, a courtly legend or love story, has not been convincingly identified. It has been proposed that our panel illustrates an episode from *Huon de Bordeaux* (chap. LIII), in which Huon plays chess with the daughter of King Ivoryn, but the Wauters panel does not seem to illustrate any episode in the story.

Since 1950 our picture, formerly attributed to Francesco di Giorgio, has been ascribed either to Girolamo da Cremona or to Liberale da Verona. It is now attributed to Girolamo under the influence of Liberale. There are parallels with Girolamo's documented miniatures, as well as with his Annunciation in Siena (no. 309), especially in the drapery style and details of morphology. It is certainly earlier than the Viterbo altarpiece of 1472.

Formerly attributed by the Museum to Francesco di Giorgio Martini.

Tempera on wood. Over-all, h. 13 3/4, w. 16 1/4 in. (34.9 × 41.3 cm.); painted surface, h. 13 1/8, w. 15 7/8 in. (33.3 × 40.3 cm.).

The original panel has been cut on the left side, thinned and cradled. The poor state of preservation is due more to mechanical injury and the deliberate scoring of vandalism than to solvent action. Wherever the artist used vermilion for the painting of

draperies it is almost entirely bereft of modelling. The faces and hands, by contrast, read surprisingly well.

REFERENCES: B. Berenson (in a letter, 1926) attributes this painting to Francesco di Giorgio; *Ital. Pictures* (1932), p. 202; *Pittura italiana del rinascimento* (1936), p. 174; and *Central and No. Ital. Schools* (1968), pp. 141, 190, 211, accepts its relation to the Brussels and I Tatti panels and lists them as either by Girolamo da Cremona, Liberale da Verona or Francesco di Giorgio // P. Schubring, *Apollo*, v (1927), pp. 156 f., ill., attributes it to Matteo di Giovanni, considers it part of a cassone, and thinks it is probably an illustration to Boccaccio // F. Mason Perkins, *Art in Amer.*, xvi (1928), pp. 68 f., fig. 3, attributes it to Francesco di Giorgio, considers it and a companion piece in a private collection in New York [later Wauters collection, Brussels] parts of a cassone or other piece of furniture, and leaves the subject of both paintings unexplained // H. Comstock, *International Studio*, LXXXIX (1928), April, p. 34, ill., as Francesco di Giorgio; and *Connoisseur*, CXXIII (1944), p. 107, ill. p. 108 // L. Marri Martini, *La Diana*, v (1930), p. 104, pl. 4, as Francesco di Giorgio // R. van Marle, *Iconographie de l'Art profane*, I (1931), p. 66, attributes it to Francesco di Giorgio; and *Ital. Schools*, xvi (1937), p. 262, fig. 141, attributes it to Francesco di Giorgio and accepts the connection with the Brussels panel // L. Venturi, *Pittura italiana in Amer.* (1931), pl. CCXXXIII, connects it with the Brussels panel, attributes it to Francesco di Giorgio, dates it in his late period, and calls it the decoration from a piece of furniture; *Ital. Pigs. in Amer.* (1933), pl. 305 // S. B[rinton], *Apollo*, XIII (1931), p. 129, rejects the attribution to Francesco di Giorgio; and *Francesco di Giorgio Martini of Siena*, I (1934), p. 109, accepts the attribution to Francesco di Giorgio // P. Misciatelli, *Studi senesi* (1931), p. 68, as Francesco di Giorgio // E. Panofsky (in a letter, 1932) attributes it to Francesco di Giorgio, believes it was part of a cycle of pictures probably for a cassone, and suggests as possible subjects Tristan and Yseult, Huon of Bordeaux and the daughter of Ivoryn, or Lancelot and Guinevere // H. Tietze, *Meisterwerke europäischer Malerei in Amerika* (1935), p. 327, pl. 55, as Francesco di Giorgio // A.M. Frankfurter, *Art News*, xxxv (1937), p. 156, ill. p. 43, as Francesco di Giorgio // A.S. Weller, *Art Quarterly*, III (1940), pp. 162 ff., figs. 1, 5 and 6 (reconstruction), attributes it to Francesco di Giorgio, dating it in his late period, identifies the fragment once connected to it in the Berenson collection, and suggests that the composition was further extended on the right side, calls the subject derived from a

*novella* and notes the similarity to the story of Huon of Bordeaux, with which, however, the painting in Brussels, apparently from the same set, has nothing in common; and *Francesco di Giorgio* (1943), pp. 92, 198, 234 ff., 254, 258, figs. 97, 100, 101 (reconstruction) // G.F. Hartlaub, *Pantheon*, xxv (1940), ill. p. 32, as Francesco di Giorgio // C. Albrizio, *Art Digest*, xviii (1944), p. 29, ill. p. 5, attributes it to Francesco di Giorgio // R.L. Douglas, *Art in Amer.*, xxxii (1944), p. 103, attributes it to Francesco di Giorgio, but rejects Weller's dating, noting that the treatment of the hair and the tentative drawing of the garments indicate an early date // *Met. Mus. Bull.*, n. s., ii (1944), p. 154, ill. // H.B. Wehle, *Met. Mus. Bull.*, n. s., v (1947), pp. 153 ff., ill., and on cover (detail, in color), attributes it to Francesco di Giorgio, interprets the subject as Huon of Bordeaux and the daughter of Ivoryn, but notes that the Wauters panel, though a companion, shows a different story // J. Pope-Hennessy, *Sienese Quattrocento Painting* (1947), pp. 20 f., 32, pl. LXXX, LXXXI (detail), attributes it to Francesco di Giorgio, dates it around 1485-1490, connects it with the Wauters and I Tatti panels, and calls the subject perhaps Huon of Bordeaux; and with K. Christiansen, *Met. Mus. Bull.*, n. s., xxxviii (1980), pp. 17, 53 f., figs. 47 (in color), 48 (detail), attribute it to Girolamo da Cremona and date it between 1468 and 1474 // F. Zeri (in a letter, 1948) rejects the attribution to Francesco di Giorgio for this and the related panels, calls them works by Girolamo da Cremona, comparing them to an altarpiece in Santa Francesca Romana in Rome; and *Boll. d'arte*, xxx (1950), pp. 39 f., fig. 10 (detail) // *Art Treasures of the Metropolitan* (1952), p. 224, pl. 81 (in color), as Francesco di Giorgio // M. Laclotte, *De Giotto a Bellini* (ex. cat., 1956), p. 61, notes the close resemblance of the three related panels to the Rape of Helen [now Musée du Petit Palais, Avignon], which he attributes to Liberale

da Verona; and with E. Moggetti, *Peinture italienne, Musée du Petit Palais, Avignon* (1976), p. 110, attribute the three related scenes to Liberale da Verona, call them cassone panels, and date them after 1470 // C. del Bravo, *Paragone*, xi (1960), no. 129, p. 32, attributes it to Liberale da Verona and dates it not far from 1475; *Paragone*, xiii (1962), no. 153, p. 72; *Arte veneta*, xvii (1963), p. 41, compares the figures in the three related panels to Liberale da Verona's fresco in the Piazza delle Erbe in Verona, dating them at the end of Liberale's activity in Siena; and *Liberale da Verona* (1967), pp. cxiv, cxvi, ill. p. cxvii // F. Russoli, *La Raccolta Berenson* (1962), p. li, attributes the three related scenes to Francesco di Giorgio // B. Fredericksen, *The Cassone Paintings of Francesco di Giorgio* (1969), pp. 43 f., attributes the three related scenes to Girolamo da Cremona, considers them from a cassone, and compares them to the Rape of Europa in the Louvre.

EXHIBITED: Century Association, New York, 1930, *Italian Primitive Paintings*, no. 10 (as Francesco di Giorgio, lent by Maitland Fuller Griggs); Art Institute, Chicago, 1934, *Century of Progress Exhibition*, no. 28 (as Francesco di Giorgio, lent by Maitland Fuller Griggs); Century Association, New York, 1935, *Italian Renaissance Paintings*, no. 7 (as Francesco di Giorgio, lent by Maitland Fuller Griggs); Cleveland Museum of Art, 1936, *Great Lakes Exposition*, no. 128 (as Francesco di Giorgio, lent by Maitland F. Griggs); Metropolitan Museum, New York, 1943, *The Griggs Collection*, and 1952-1953, *Art Treasures of the Metropolitan*, no. 81 (as Francesco di Giorgio); Brooklyn Museum, 1968, *Chess: East and West, Past and Present*, no. 5.

EX COLL.: [dealer, Munich, about 1926]; Maitland Fuller Griggs, New York (by 1926-1943).

BEQUEST OF MAITLAND F. GRIGGS, 1943.  
MAITLAND F. GRIGGS COLLECTION

## Girolamo dai Libri

Born 1474; died 1555. School of Verona. Like his father and teacher, Francesco dai Libri, Girolamo painted book illuminations, and he owes his name to this profession. There are, however, only a few certain miniatures by him. By contrast, there are a number of dated paintings from 1512 to 1530, and these show that he was influenced by Andrea Mantegna, Bartolomeo Montagna, and Francesco Morone, with whom he worked in 1515-16. It is only after 1526 that his works conform in some degree to concepts of High Renaissance painting.

### *The Madonna and Child with Saints* 20.92 (Plate 51)

The saints, from left to right, are: Cather-

ine of Alexandria; Leonard, who wears the dalmatic of a deacon with representations of Saints John the Baptist and Jerome; Augustine, on whose cope are shown Saints

Veronica, Anthony Abbot, and five unidentifiable figures; and Apollonia.

Until 1769 the picture was on the high altar of the Augustinian church of San Leonardo nel Monte outside Verona. According to Vasari this altar was under the patronage of the Cartieri family, but later sources record that the Cartolari family was responsible for rebuilding the choir of the church (see Refs., Lanceni, 1720, II, p. 4, and Biancolini, 1750). Spagnoli (see Refs., 1901) states that this took place in 1540. Crollalanza lists a Cartolari family in Verona, but does not mention the Cartieri.<sup>1</sup> In any event, it seems unlikely that the picture could date as late as 1540 (see below).

Vasari especially admired the landscape and the naturalism of the laurel tree, about which he recounts a tale derived from ancient sources (eg. Pliny, *Natural History*, Book XXXV, chap. xxxvi) that birds tried to perch in it. The entire left portion of the landscape is taken over with only minor modifications, primarily in the architecture, from Dürer's engraving of Saint Eustace of about 1501. From the same print Girolamo has derived the basic features of the dead tree on which the peacock is perched. This seems to be the only case in which Girolamo borrowed so directly from Dürer, but it may be noted that in at least two other works, the altarpieces in San Paolo and San Giorgio in Braida, Verona, the latter of which is dated 1526, the forms of the hills again seem to bear a relation to Dürer. The juxtaposition of the dead tree with the flourishing laurel is probably a reference to death and resurrection: the peacock is a traditional symbol of immortality and the laurel may symbolize either eternal life or chastity.<sup>2</sup> The three angels at the base of the picture are repeated in the altarpiece from Santa Maria in Organo, Verona (Staatliche Museen, East Berlin). Our picture would seem to be the prototype, since in the Santa Maria in Organo altarpiece the three angels are cut off in such a fashion that their relative positions are unclear. Wittkower (see Refs., 1927) has argued that this work dates from about 1520, and this date would also fit reasonably well with ours.

1. See G.B. di Crollalanza, *Dizionario storico-bla-sonico*, I (1886), p. 246.

2. M. Levi d'Ancona, *The Garden of the Renaissance* (1977), pp. 79, 81, 202 ff., 541.

Tempera and oil on canvas. H. 157, w. 81 1/2 in. (398.8 × 207 cm.).

Before the 1980-1981 restoration, the robes of all the figures, with the exception of the dalmatic of Saint Leonard, had been overpainted. Although these areas were very worn, the state of preservation was far superior to what one might have expected. The faces had also been partly overpainted, and here the preservation proved to be unusually good. The upper part of the sky had been completely gone over, but once again restoration work was largely unnecessary.

REFERENCES: The authorities cited below attribute this painting to Girolamo dai Libri. G. Vasari, *Vite* (1568), Milanese ed., v (1906), pp. 328 f., describes it on the high altar of the church of San Leonardo nel Monte // B. dal Pozzo, *Le Vite de' pittori... veronesi* (1718), pp. 42 f., 311, describes it in the church of San Leonardo // [G.B. Lanceni], *Ricreazione pittorica... delle pitture nelle chiese... di Verona* (1720), II, p. 6, describes it in San Leonardo, in the choir built by the Cartolari family // S. Maffei, *Verona illustrata*, III (1732), col. 156 // G.B. Biancolini, *Notizie storiche delle chiese di Verona*, III (1750), p. 28, notes that the choir of the church was built by the Cartolari family, and that the painting was on the high altar // S. dalla Rosa, *Catastico delle pitture... in Verona... nell'anno 1803, e 1804* (Ms., Biblioteca Comunale di Verona, no. 1008), II, pp. 150, 244, notes that it was purchased from G.B. Beadego by Cav. D. Paolino de' Gianfilippi in Verona // G.F. Waagen, *Treasures - Gr. Brit.* (1854), III, p. 296, describes it in Hamilton Palace, noting the influence of Mantegna // C. Bernasconi, *Studi sopra la storia della pittura...* (1864), II, p. 290, wrongly records it in a Genoese collection // G.B. Cavalcaselle (Ms. Marciana, 2024/12265/1, about 1866) describes it on the staircase of Hamilton Palace, painted for San Leonardo, Verona; and with Crowe, *Ptg. in No. Italy* (1871), I, pp. 495 f., note the influence of Mantegna // F. Kugler, *Handbook of Painting* (ed. Lady Eastlake, 4th ed., 1874), II, p. 303 // G. Redford, *The Times*, Feb. 6, 1882, reprinted in *Art Sales* (1888), I, p. 319, describes it in Hamilton Palace // S. Brinton, *Humanism and Art* (1907), p. 72 // L. di Canossa, *La Famiglia Dai Libri* (offprint from *Atti dell'accademia... di Verona*, ser. IV, XII, 1911), pp. 21 f., gives the history of the painting after the suppression of the church in 1769 // T. Borenius, ed., in Crowe and Cavalcaselle, *Ptg. in No. Italy* (1912), II,

pp. 202 f., note 4 // *Connoisseur*, LVI (1920), p. 45 // R. Langton Douglas (in a letter, 1920) describes its cleaning // B. B[urroughs], *Met. Mus. Bull.*, xv (1920), pp. 137 f., ill. p. 139, dates it before 1526, comments on the symbolism of the trees and peacock, and notes that the hill at the left is in the manner of Dürer // R. Wittkower, *Jahrb. für Kstwiss.*, iv (1927), p. 210, no. 19 (reprinted in *Idea and Image, Studies in the Italian Renaissance*, 1978, p. 224, no. 19) // R. Brenzoni, in Thieme-Becker, XXIII (1929), p. 188, incorrectly lists it in the Hamilton collection; and in *Dizionario di artisti veneti* (1972), p. 103 // B. Berenson, *Ital. Pictures* (1932), p. 258; *Pittura italiana del rinascimento* (1936), p. 222; and *Central and No. Ital. Schools* (1968), p. 195 // L. Venturi, *Pittura italiana in Amer.* (1931), pl. CCCXVI, notes the influence of Mantegna and Francesco Morone; and *Ital. Pigs. in Amer.* (1933), pl. 424 // C. del Bravo, *Paragone*, XIII (1962), no. 151, p. 8 // L. Magagnato, ed., in B. Dal Pozzo, *Le Vite* . . . [1967], II, p. 33 // E.E. Gardner, *Saggi e memorie di storia dell'arte*, VIII (1972), pp. 71 f., figs. 11 (drawing), 12, notes that the picture was sold to Hamilton by Armano in 1800, traces the history of its ownership, and publishes a drawing of it by Cavalcaselle // P. Brugnoli, *Maestri della pittura veronese* (1974), pp. 146, 151, fig. 95, relates it to the organ shutters of 1515-1516 now at Mar-

cellise // D. Sutton, *Apollo*, CIX (1979), pp. 454 ff., fig. 6, describes Langton Douglas's role in its purchase // J. Byam Shaw, *Disegni veneti della collezione Lugt* (ex. cat., 1981), p. 19, notes that the pose of the Child corresponds to that of the Child in a drawing attributed to Mantegna in the Lugt collection.

EXHIBITED: Metropolitan Museum, New York, 1923, *Arts of the Italian Renaissance*, no. 33.

PROVENANCE: the Cartieri (Cartolari?) chapel, church of San Leonardo nel Monte, Verona (suppressed, 1769).

EX COLL.: Giovanni Battista Beadego, Verona (after 1769); Marchese Paolino de' Gianfilippi, Verona; [Giovanni Antonio Armano, Bologna, 1800]; Alexander Douglas, Marquess of Douglas, later 10th Duke of Hamilton, Hamilton Palace, Lanark, near Glasgow (1800-1852); William Alexander Anthony Archibald Douglas, 11th Duke of Hamilton, Hamilton Palace (1852-1863); William Alexander Louis Stephen Douglas, 12th Duke of Hamilton, Hamilton Palace (1863-1895; sale, Christie's, London, Nov. 6 and 7, 1919, no. 32); [Sulley and Co., London, 1919]; [R. Langton Douglas, London, 1919-1920].

PURCHASE, FLETCHER FUND, 1920

## Guariento

Guariento di Arpo. Active by 1338; died between 1368 and 1370. School of Padua. Guariento was primarily active in Padua, where he frescoed the apse of the Eremitani and the former chapel of the Palazzo Carrarese. His earliest dated work is an altarpiece of 1344 in the Norton Simon Museum, Pasadena. Between 1365 and 1368 he decorated the end wall in the Sala del Maggior Consiglio in the Doge's Palace in Venice with a Paradise later covered by Jacopo Tintoretto's canvas. Guariento's highly individual work derives from three sources: a Byzantinizing tradition, Giotto's frescoes in the Arena Chapel, and painters from Rimini, especially Giuliano and Pietro, who were active in Padua. His influence extended to Venice, where his major follower was Niccolò Semitecolo.

### *The Madonna and Child*

88.3.86 (Plate 3)

This painting is characteristic of Guariento's late, more Gothic style. The iconography of the swaddled infant supported on the right hand of the Virgin is peculiar to Padua; the closest parallels are Giusto de' Menabuoi's Madonna and Child in the sacristy of the cathedral of Padua and what appears to be a copy of it or a common prototype, also in the cathedral.<sup>1</sup> In the

middle of the fifteenth century Michele Savonarola attested that Giusto's painting derived from an icon in the church of Santa Giustina in Padua.<sup>2</sup> This work is in ruinous state, and the connection cannot be confirmed, but the notion of a Byzantine prototype is very plausible.

1. See L. Grossato, *Da Giotto al Mantegna* (ex. cat., 1974), nos. 2 and 51.

2. *Libellus de magnificis ornamentis Regie Civitatis Padue*, in Muratori, *Rerum italicarum scriptores*, XXXV, pt. xv (1902), pp. 13 f.

Formerly called by the Museum a work of an Unknown Paduan Painter, middle of the XIV Century (Cat., 1940).

Inscribed (at base): BENEDICTVS. SIT. NOMEN. DOMINI YHVXPI / ET NOMEN. MATRIS. EIVS GLORIOSE VIRGIN[IS] ("Blessed be the Name of the Lord Jesus Christ and the Name of His glorious Virgin Mother").

Tempera on wood, gold ground, embossed haloes. Over-all, with engaged (modern) frame, h. 32 3/8, w. 18 7/8 in. (82.2 × 47.9 cm.); painted surface, h. 28 1/2, w. 17 in. (72.4 × 43.2 cm.).

The painting is in a fine state of preservation for a work of this period, apart from the gilt background and the pastiglia decoration, which has been redone.

REFERENCES: The authorities cited below, with the exception of B. Berenson in 1935, attribute this painting to Guariento. M. Meiss (verbally, 1934) // B. Berenson (in a letter, 1935) considers it probably Paduan but hesitates to attribute it to Guariento; and *Central and No. Ital. Schools* (1968), p. 203 // R. Offner (verbally, 1935) // E. Sandberg-Vavalà, *Art in Amer.*, xxv (1937), pp. 24 ff., fig. 3, notes its iconographic relation to Giusto de' Menabuoi's Madonna and Child in the cathedral of Padua // W. Suida (verbally, 1939) // R. Longhi, *Viatico per cinque secoli di pittura veneziana* (1946), p. 46, pl. 10, dates it late in Guariento's career; and in *Opere complete di Roberto Longhi*, x (1978), p. 42, fig. 8b // F. Zeri (verbally, 1957) // R. Pallucchini, *Pittura veneziana del trecento* (1964), p. 109, fig. 326, notes that the composition derives from an earlier work // F. Flores D'Arcais, *Guariento* (1965), pp. 36, 60, pl. 128, accepts Longhi's late dating, close to the frescoes in the Eremitani.

EX COLL.: Mme. d'Oliveira, Florence (until 1887); Coudert Bros., New York (1887-1888).

GIFT OF COUDERT BROTHERS, 1888

## Maineri

Giovanni Francesco Maineri or de' Maineri. Active between 1489 and 1506. School of Ferrara. The son of the painter Pietro de' Maineri, Giovanni Francesco was born in Parma. There are many documents concerning his activity, mostly for the Este family in Ferrara, and several signed or documented works, but no certain miniatures in spite of the fact that Maineri referred to himself as a miniaturist. He was active also in Mantua at intervals from 1498, executing a portrait of Isabella d'Este and other works, all lost. His style is closely connected with that of the Ferrarese painters of the late fifteenth century and especially with Ercole de' Roberti, with whom he perhaps collaborated, and whose compositions and types he imitated in a rather superficial way. His activity probably continued into the 1520's.

### *The Madonna and Child Enthroned with Saints and Angels*

42.57.5 (Plate 50)

There has been some confusion about the identity of the various saints. The builder's square identifies the saint at the left as the apostle Thomas. The nails and pincers held by the figure at the right are traditional attributes of Nicodemus. The scene in the upper left shows the martyrdom of Saint Erasmus. Saint George Slaying the Dragon is shown beneath and beyond the throne.

The saint with a devotee in the upper right is unidentified.

Pouncey's attribution to Maineri is convincing (see Refs., 1937). As is frequently the case with Maineri the composition derives from Ercole de' Roberti, the closest point of comparison being Ercole's altarpiece formerly in the Kaiser-Friedrich-Museum in Berlin (no. 111; destroyed, 1945). The motif of the two angels playing the organ may reflect a work like Lorenzo Costa's Ghedini altarpiece of 1497 in San Giovanni in Monte in Bologna. Within Mai-

neri's own oeuvre the altarpiece in the National Gallery, London (no. 1119), which seems to have been designed and at least partly painted by Maineri and reworked by Costa, is the most relevant. The angel at the upper left repeats the pose of the Christ Child in that work. If the London painting can be identified with the altarpiece commissioned from Maineri by Carlo and Camillo Strozzi, as seems likely, then it was left incomplete when Maineri was summoned to Mantua in 1498. He returned to Ferrara in 1502, and our altarpiece, which has a provenance from that city, and is certainly later than the London panel, must postdate that year.

It should be noted that the Madonna's brooch shows not the Este eagle, as frequently stated, but a phoenix, symbolizing the resurrection. The Este eagle may, however, appear atop the candelabra motifs on the pilasters in the background. Although the picture was stated by Laderchi (see Refs., 1838) to come from the XVII century Collegio del Gesù in Ferrara, it is not cited in early guidebooks. Its original destination is unknown.

Inscribed (on banderole over Virgin's head, with parts written in reverse): REGINA CELI LE/TARE A[L]/LELVIA... QVIA QVEM / MERVISTI PORTARE ALLELVIA [RESURREXIT] ("Queen of heaven, rejoice, alleluia, because He whom thou was found worthy to bear, alleluia, has risen"). From a Paschal antiphon.

Formerly attributed by the Museum to Pellegrino Munari.

Oil on canvas H. 99, w. 80 1/2 in. (251.5 × 204.5 cm.).

Only the turbaned head of the saint at the right, the grisailles and the architectural decorations are reasonably well preserved. The picture is otherwise in very poor state, abraded and heavily and clumsily repainted throughout.

REFERENCES: C. Laderchi, *Descrizione della quadreria Costabili*, I (1838), pp. 39 ff., no. 55, attributes this painting to Lorenzo Costa, states that it came from

the Collegio del Gesù, identifies the two foreground saints as Nicodemus and Joseph of Arimathea and the bird on the Virgin's brooch as the Este eagle; in A. Frizzi, *Memorie per la storia di Ferrara*, v (1848), Appendix 7, pp. 332 f., tentatively identifies the martyred bishop saint as Maurelius, dating the painting between 1478 and 1483; and *La Pittura ferrarese* (1856), pp. 42 f. // G. Boschini, ed., in G. Baruffaldi, *Vite de' pittori e scultori ferraresi* (1844), I, p. 122, note, attributes it to Costa // O. Mündler, *Diary* (unpublished, 1858), II, p. 59r., attributes it to Costa // C. Eastlake, *Notebook* (unpublished, 1862, 2), p. 2v., attributes it to Costa // G.B. Cavalcaselle (Ms. Bibl. Marciana, Venice, no. 2024/12265/I, about 1866), pp. 332 f., attributes it to Ercole Grande; and with Crowe, *Pig. in No. Italy* (1871), I, p. 547, attribute it to Costa, and, on the basis of the supposed eagle on the Madonna's brooch, suggest that it may be the picture Campori mentions as purchased by the Duke of Ferrara in 1502 // G. Milanesi, ed., in Vasari, *Vite* (1568), III (1878), p. 138, note, attributes it to Costa, identifying it with a painting that was owned by the Duke of Ferrara since 1502 // A. Venturi, *Arch. stor. dell'arte*, I (1888), p. 246, attributes it to Costa, tentatively identifies it with the painting for which he received payment in 1499 – not 1502, as Campori mistakenly said – from Ercole I d'Este; *L'Arte*, XI (1908), p. 428 // G. Gruyer, *L'art ferrarais* (1897), II, p. 208, attributes it to Lorenzo Costa, accepts the identification with the painting mentioned in the document of 1499 // T. Gerevich, in Thieme-Becker, VII (1912), p. 524, attributes it to Costa, tentatively identifying it with the altarpiece for which Costa was paid in 1499, noting that it came from the Collegio del Gesù, Ferrara // A. Stanghellini, *Vita di Lorenzo Costa* (in Vasari, *Vite*, IX, 1912), p. 29, attributes it to Costa, stating that it is dated 1499 // T. Borenius, ed., in Crowe and Cavalcaselle, *Pig. in No. Italy* (1912), II, pp. 259, 260, note 1, points out the Peruginesque character of the Child and the turbaned saint at the right // P. Pouncey, *Burl. Mag.*, LXX (1937), p. 167, ill. p. 160, rejects the attribution to Costa, ascribes it to Maineri's advanced phase, comparing it to the altarpiece in the National Gallery, London, which he thinks was begun by Maineri and reworked by Costa, and notes the influence of Mantegna // R. Longhi, *Ampliamenti nell'officina ferrarese* (1940), p. 19, note, accepts the attribution to Maineri and identifies one of the saints as Joseph; reprinted in *Opere complete di Roberto Longhi* (2nd ed.), v (1968), p. 144 // F. Zeri (in a letter, 1949) accepts the attribution to Maineri // C. Gould, *The Sixteenth Century Schools* (National Gallery Catalogue) (1962), p. 49, accepts the attribution to Maineri; and (1975), pp. 79 f. // R. Varese, *Lorenzo Costa* (1967), p. 73, no. 65, attributes it to Costa, incorrectly stating that it is dated 1499 and that it is on panel // B. Berenson, *Central and No. Ital. Schools* (1968), p. 238, lists it as by Maineri and identifies the foreground saints as Joseph and Joseph of Arimathea and the martyred saint as Erasmus; notes that the bird on the Virgin's brooch is a pelican // S. Zamboni,

*Pittori di Ercole I d'Este* (1975), pp. 17, 20, 48, 57 f., no. 34, pls. ix (in color), x (detail, in color), accepts the attribution to Maineri, dates the painting around 1505, identifies the foreground saints as the apostle Thomas and Nicodemus, the martyred saint as Erasmus, and notes that the bird on the Virgin's brooch is a phoenix, symbolizing the resurrection, a device frequently used by Maineri // A. Mezzetti and E. Mattaliano, *Indice ragionato delle "Vite..." di... Baruffaldi* (1981), I, p. 99, II, p. 144, cite Pouncey and Zamboni.

EX COLL.: Collegio del Gesù, Ferrara (until 1802?); Marchese Giovanni Battista Costabili Containi, Ferrara (by 1838-1841; cat., 1838, no. 55); Marchese Giovanni Battista Costabili Containi, Ferrara (1841-

1866); Sir Austen Henry Layard, Venice (1866); Sir Ivor Guest, later Lord Wimborne, Canford Manor, Wimborne, Dorset (1866-1899; cat., 1888, no. 41, as Costa; sale, Christie's, London, June 10, 1899, no. 34, as Costa); [A.H. Buttery, London, 1899]; William Collins Whitney, New York (until 1904); James Henry Smith, New York (1904-1910; sale, American Art Association, New York, Jan. 18-22, 1910, no. 146, as Costa; sale not held); Grant Mason (1910); Harry Payne Whitney, New York (1910-1930); Mrs. Harry Payne Whitney, New York (1930-1942; sale, Parke-Bernet, New York, April 29-30, 1942, no. 306, as Costa, bought in).

GIFT OF THE CHILDREN OF MRS. HARRY PAYNE WHITNEY, 1942

## Mantegna

Andrea Mantegna. Born about 1430; died 1506. School of Padua. Mantegna moved to Padua at an early age, and there he was adopted by Francesco Squarcione, a Paduan artist who was an influential teacher, and who trained many of the most important north Italian painters. Mantegna absorbed Squarcione's taste for Roman antiquities. He studied Donatello's sculpture in Padua, and the paintings of the Florentine artists who came there, such as Paolo Uccello and Filippo Lippi. He was also influenced by Jacopo Bellini, whose daughter he married. After executing a cycle of frescoes in the church of the Eremitani, Padua, and an altarpiece (1459) for the church of San Zeno, Verona, he undertook the frescoes portraying members of the Gonzaga family in the Camera degli Sposi in the Castello at Mantua, completed in 1474. Later, and again for the Gonzagas, he painted the famous series of the Triumphs of Caesar, now at Hampton Court. Mantegna's style is distinguished by its austerity, by his interest in Renaissance problems of perspective and volume, and by his revival of classical themes. He profoundly influenced the painters of various north Italian schools, particularly the Veronese, and Correggio in his early period.

### *The Holy Family with Saint Mary Magdalen*

14.40.643 (Plate 14)

The picture is typical of Andrea Mantegna's work after about 1495, and the quality is such that attempts to attribute it to his workshop or to his son Francesco are unconvincing. Similar compositions are employed in the Holy Family with Saint Elizabeth and the Infant Saint John the Baptist in the gallery in Dresden (no. 51), and in the workshop paintings of the Madonna and Child with Saints in the Musée Jacquemart-André, Paris (no. 1041) and the

Holy Family with a Female Saint in the Museo di Castelveccchio, Verona (no. 87). Our picture differs from these in the elaborate, vaguely classical headdress of the Virgin and the device of the hedge of oranges behind the figures. The orange, here a symbol of the Virgin,<sup>1</sup> is a recurring motif in Mantegna's late work. The painting has been associated by S. de Ricci (see Refs., 1912) with a small picture in the sacristy of the church of the Spedale degli Incurabili, Venice, which was mentioned by Boschini, and in which the Virgin and Child, Saint Joseph, and Mary Magdalen were shown half-length.<sup>2</sup> This association

depends on the identification of the female saint in our picture as Mary Magdalen. While plausible, the identification is uncertain, and the Verona painting could also answer to Boschini's description.

1. M. Levi d'Ancona, *The Garden of the Renaissance* (1977), pp. 273 f.

2. M. Boschini, *Le Minere della pittura* (1664), pp. 343 f.; *Le Ricche minere della pittura* (1674), "Sestier di Dorso Duro," p. 21; A.M. Zanetti, *Descrizione di tutte le pubbliche pitture . . . di Venezia . . .* (1733), p. 330; *Della Pittura veneziana* (1797), II, p. 21.

Tempera on canvas. H. 22 1/2, w. 18 in. (57.2 × 45.7 cm.).

In general the state of preservation is very fine. However, the picture was painted with an aqueous medium on a fine cotton support and the over-all darkening in tone is due to its having been varnished. The only retouches that affect the form are in the Virgin's nostril, cheek and, to a lesser extent, her mouth. The others, of a very restrained character, mainly follow the weave of the fabric.

REFERENCES: W. Bode, *Kunstchronik*, xv (1904), p. 134, ill. pp. 131, 132, attributes our painting to Andrea Mantegna and dates it about 1495 // K. Woermann, *Verzeichnis der älteren Gemälde der Galerie Weber in Hamburg* (1907), p. 21, no. 20, attributes it to Mantegna and dates it 1495-1500 // B. Benson, *No. Ital. Ptrs.* (1907), p. 254, lists it as a late work of Mantegna; *Art in Amer.*, iv (1915), p. 8, ill. opp. p. 4; *Ven. Pig. in Amer.* (1916), pp. 58 f., fig. 28; *Ital. Pictures* (1932), p. 328; *Pittura italiana del rinascimento* (1936), p. 291; and *Central and No. Italian Schools* (1968), p. 240 // F. Knapp, *Andrea Mantegna* (Kl. der Kst.) (1910), p. 180, ill. p. 162, attributes it to an imitator of Mantegna // *Connoisseur*, xxxii (1912), p. 267, ill. opp. p. 270, as by Mantegna // S. de Ricci, *Les Arts*, xi (1912), April, p. 14, ill. p. 15, attributes it to Mantegna and identifies it with the painting described by Boschini; and (unpublished opinion, 1912) dates it after 1495 // H. Uhde-Bernays, *Monatsb. für Kstwiss.*, v (1912), pp. 273 ff., attributes it to Mantegna and dates it about 1495-1497 // P. Schubring, *L'Arte*, xv (1912), p. 141, ill., attributes it to Mantegna // E. Schaeffer, *Rass. d'arte*, xii (1912), p. 72, attributes it to Mantegna // A. Venturi, *Storia*, vii, part III (1914), pp. 262, note 1, pp. 483 f., fig. 378, attributes it to Francesco Mantegna // G. Fogolari, *Rass. d'arte*, vii (1920), p. 122, attributes it to Mantegna // F. Monod, *Gaz. des B.-A.*, ser. 5, viii (1923), pp. 185 f., considers it a workshop production of the last years of Mantegna's activity, and accepts the identification with the

painting described by Boschini // E. Siple, *Burl. Mag.*, LI (1927), p. 298, as attributed to Mantegna // T. Borenius, *Catalogue of the Pictures . . . in the Collection of the Earl of Harewood* (1936), p. 27, attributes it to Mantegna // G. Fiocco, *Mantegna* [1937], p. 69, fig. 127b, attributes it to Mantegna and dates it in his late period, after 1485 // F.J. Mather, Jr., *Art. in Amer.*, xxvii (1939), pp. 4 f., attributes it to Mantegna, dating it in his late period // W. Arslan (in a letter, 1952) considers it a late work by Mantegna // E. Tietze-Conrat, *Mantegna* (1955), p. 191, fig. 6, rejects the attribution to Mantegna, attributing it to a later artist working under his influence, and observes that the Child is of a Raphaellesque type // R. Cipriani, *Tutta la pittura di Andrea Mantegna* (1956), p. 80, pl. 167, tentatively agrees with Venturi's attribution to Francesco Mantegna; and *All the Paintings of Mantegna* (1963), II, p. 100, pl. 167 // G. Paccagnini, *Andrea Mantegna* (ex. cat., 1961), p. 49, calls it a late work of Mantegna's but identifies the Verona Holy Family with a Female Saint with the picture described by Boschini; and *Andrea Mantegna* (1961), pl. 205 // C. Ragghianti, *Critica d'arte*, ix (1962), no. 52, p. 39, note 2, considers it a workshop production // E. Camesasca, *Mantegna* (1964), p. 128, considers it very close to late autograph works // N. Garavaglia, *L'Opera completa di Mantegna* (1967), p. 121, no. 105, ill., considers the attribution to Francesco Mantegna the most likely.

EX COLL.: Monsignor Andrea d'Aiuti, Munich (mid-1880's) and Naples; ? Count Agostino d'Aiuti, Naples (until 1902); [Dowdeswell and Dowdeswell, London, 1903]; Eduard F. Weber, Hamburg (1903-1912; cat., 1907, no. 20; sale, Lepke's, Berlin, Feb. 20-22, 1912, no. 20); [F. Kleinberger and Co., New York, 1912]; Benjamin Altman, New York (1912-1913).

IN THE ALTMAN GALLERIES.

BEQUEST OF BENJAMIN ALTMAN, 1913

## *The Madonna and Child with Seraphim and Cherubim*

32.100.97 (Plate 16)

The faces of the Madonna and Child are badly damaged, but those parts of the picture that are reasonably well preserved are consistent with an attribution to Andrea Mantegna. The composition seems to have been inspired by reliefs by Donatello, who worked in Padua between 1443 and 1454. A parallel for the strongly foreshortened faces of the Madonna and Child and the spatial play of the figures with the marble frame is in the fresco of the Assumption of the Virgin in the Eremitani, which Man-



tegna painted between 1454 and 1456. The use of dotted gold highlights to model the drapery is unusual, and should be compared with similar works by Jacopo Bellini. This again suggests that the panel may date from the mid-1450's, when Mantegna was in close contact with him. Several pictures seem to derive from this one. These include the Madonna and Child in Berlin-Dahlem (no. 27), at one time attributed to Mantegna but possibly by Lazzaro Bastiani, a variant of the Berlin painting in the Kress Collection of the Philbrook Art Center in Tulsa, Oklahoma (no. K 1653), and some early paintings of the Madonna and Child by Bartolomeo Vivarini (see Refs., Longhi, 1962, and Pallucchini, 1962, pp. 39 ff.). In the Berlin painting the Madonna's head and veil have been repeated almost exactly, but the foreshortening has been modified. According to the traditional practice the cherubs to the left of the Madonna, colored vermilion, are Seraphim, while those to the right, colored violet (but usually either blue or yellow), are Cherubim.

Formerly attributed by the Museum to the Workshop of Andrea Mantegna (Cat., 1940).

Tempera and gold on wood, arched top. H. 17 3/8, w. 11 1/4 in. (44.1 × 28.6 cm.).

The panel has been thinned and cradled, and it is probably cut all around as it has lost its original edge. Little of the original modelling of the faces of the Madonna and the Child remains, and the Madonna's veil is also badly abraded. By contrast, the Cherubim are quite well preserved; the Seraphim slightly less so. Here Mantegna's characteristic refinement of handling is still evident. The marble framing elements, which may have been cropped, are much damaged.

REFERENCES: P. Kristeller, *Andrea Mantegna* (1901), pp. 120, 123, 437, no. 3, fig. 50 (German ed., 1902, pp. 127, 130, 459, no. 3, fig. 49), notes that the face and hands of the Virgin and the face of the Child are almost entirely overpainted, tentatively attributes this painting to Andrea Mantegna, dates it 1448-1455 or earlier, noting its similarity to the

Madonna and Child now in Berlin-Dahlem (no. 27), which he attributes to Mantegna, and the influence of Jacopo Bellini; (unpublished opinion, 1924) attributes it to Mantegna and dates it before 1450 // C. Yriarte, *Mantegna* (1901), p. 209, ill. opp. p. 208, attributes it to Mantegna and calls it an early work // W. Bode (unpublished opinion, n.d.) attributes it to Mantegna, dates it in his early period, noting its similarity to the Madonna and Child in Berlin-Dahlem and the influence of Jacopo Bellini // F. Knapp, *Andrea Mantegna* (Kl. der Kst.) (1910), p. 179, ill. p. 158, attributes it to a follower of Mantegna // A. Venturi, *Storia*, VII, part III (1914), pp. 271, 308, 322, 356, attributes it to an early follower of Mantegna, compares it to the Madonna and Child at Berlin-Dahlem, also by a follower, and notes a connection with Bartolomeo Vivarini's Madonna and Child in the Museum of Sassari in Sardinia, suggesting that they all derive from a lost prototype by Mantegna // M.J. Friedländer (in a letter, 1924) attributes it to Mantegna // B. Berenson (in a letter, 1925) attributes it to Mantegna, noting the influence of Donatello and Jacopo Bellini, and dates it about 1460; (in a letter, 1926); in *Cat. of Friedsam Coll.* (unpubl., n.d.), pp. 77 f.; *Ital. Pictures* (1932), p. 328, lists it as an early work by Mantegna; *Pittura italiana del rinascimento* (1936), p. 291; *Central and No. Ital. Schools* (1968), p. 240 // *A Collection of Ancient Pictures . . .* (1925), sect. 1, no. 21, ill., as Mantegna // W.B. McCormick, *International Studio*, LXXXIII (1926), pp. 62 f., ill., attributes it to Mantegna // E. Siple, *Burl. Mag.*, LI (1927), p. 298, ill. p. 299, pl. 1 A, as attributed to Mantegna // E. von der Bercken and A.L. Mayer, *Malerei der Renaissance in Italien* (1927), pp. 125 f., fig. 134, attribute this painting and the one in Berlin to Mantegna, as among his earliest works // B. Burroughs and H.B. Wehle, *Met. Mus. Bull.*, XXVII (1932), Nov., sect. II, p. 34, ill. p. 37, as attributed to Mantegna // R. van Marle, *Ital. Schools*, XVIII (1936), pp. 95 f., attributes it to Mantegna, suggesting that it may have served as a model for the Madonna in Berlin-Dahlem // G. Fiocco, *Mantegna* [1937], pp. 32, 201, fig. 34a, attributes it to Mantegna, dates it about 1454, at the time of Mantegna's marriage to Jacopo Bellini's daughter, and considers the painting in Berlin-Dahlem and one in the Museum of Fine Arts, Boston to derive from it // F. Mason Perkins (in a letter, 1938) considers it very close to Mantegna // G.M. Richter, *Apollo*, XXIX (1939), pp. 63 f., attributes it to Mantegna, calling it an early work // W.E. Suida, *Art in Amer.*, XXXIV (1946), p. 61, fig. 2, attributes it to Mantegna // P. d'Ancona, *Mantegna* (1954), p. 18, attributes it to Mantegna, dates it about 1490, though observing that it is reminiscent of his older types // E. Tietze-Conrat, *Mantegna* (1955), p. 191, fig. 3, rejects the attribution to Mantegna // R. Cipriani, *Tutta la pittura di Andrea Mantegna* (1956), p. 52, pl. 32, considers it an original by Mantegna, dates it about 1451, mistakenly identifies it with a Madonna seen by Crowe and Cavalcaselle in the Fusaro collection in Padua, [now in the Kress Collection in Tulsa, Oklahoma];

and *All the Paintings of Mantegna* (1963), pp. 16 f., 52 f., pl. 31 // M. Meiss, *Andrea Mantegna as Illuminator* (1957), p. 27, thinks that it reflects an early invention of Mantegna's // G. Paccagnini, *Andrea Mantegna* (ex. cat., 1961), p. 23, no. 11, fig. 20, attributes it at least in part to Mantegna, noting that if it dates about 1454, when Mantegna married Jacopo Bellini's daughter, then it may be the result of collaboration between Mantegna and Giovanni Bellini; and *Andrea Mantegna* (1961), p. 23, pl. 92 (in color) // G. Andrisani, *Arte cristiana*, XLIX (1961), p. 214, attributes it to Mantegna // S. Bottari, *Arte veneta*, xv (1961), p. 313, attributes it to Mantegna // E. Arslan, *Commentari*, XII (1961), p. 165, considers it an early work by Mantegna influenced by Jacopo Bellini // C. Gilbert, *Burl. Mag.*, civ (1962), pp. 6 f., attributes the Virgin and Child to Mantegna and the rest to his workshop, and dates it near the polyptych of Saint Luke in the Brera // R. Longhi, *Paragone*, XIII (1962), no. 145, p. 17, pl. 19a, attributes it to Mantegna and suggests that it depends on a lost prototype by Giovanni Bellini, comparing it with the painting in Berlin-Dahlem, which he attributes to Lazzaro Bastiani, and to a Madonna and Child formerly in the Steffanoni collection at Bergamo, which he considers perhaps an early work by Bartolomeo Vivarini; says that the background figures are Seraphim, not Cherubim // C. Ragghianti, *Critica d'arte*, ix (1962), no. 52, pp. 26, 40, note 2, finds the painting too damaged to judge // G. Mariacher, *Acropoli*, II (1962), p. 205, finds the type of the Madonna more Bellinesque than Mantegnesque // R. Palucchini, *I Vivarini* [1962], pp. 40 f., considers it the prototype for the Berlin-Dahlem painting, which he attributes to Bartolomeo Vivarini // E. Cameasasca, *Mantegna* (1964), pp. 16 f., 114, no. 19, fig. 19, attributes it to Mantegna, dating it about 1450 and noting a relationship to the Bellini; mistakenly suggests it was in the Fusaro collection in Padua // N. Garavaglia, *L'Opera completa del Mantegna* (1967), p. 93, no. 19, ill., attributes it to Mantegna, dates it about 1454, and mistakenly suggests it was in the Fusaro collection in Padua // J. Pope-Hennessy, *Apollo*, CIII (1976), pp. 177 f. (reprinted in *The Study and Criticism of Italian Sculpture*, 1980, p. 82), attributes it to Mantegna, dating it about 1460, and notes that the type of the Madonna derives from a terracotta relief by Donatello in the Bode Museum, East Berlin.

EXHIBITED: Royal Academy, London, 1891, *Old Masters*, no. 152 (lent by J. Stirling Dyce); Palazzo Ducale, Mantua, 1961, *Andrea Mantegna*, no. 11.

EX COLL.: J. Stirling Dyce, London (by 1891); Charles Butler, London and Warren Wood, Hatfield, Herts. (by 1901-before 1910); Dr. Hans Wendland, Basel (until 1926); [F. Kleinberger & Co., New York, 1926]; Michael Friedsam, New York (1926-1931).

BEQUEST OF MICHAEL FRIEDSAM, 1931.  
THE FRIEDSAM COLLECTION

## *The Adoration of the Shepherds*

32.130.2 (Plate 15)

The exceptionally high quality of the picture precludes an attribution to anyone other than Mantegna, and the main problems are those of its history and date. It has been compared to the predella of the San Zeno altarpiece, painted in 1457-59, but the composition is less evolved, and the figures are less attenuated and less delicately articulated. The Adoration is clearly earlier, and possibly contemporary with the upper tier of frescoes of the legend of Saint James in the church of the Eremitani, Padua (destroyed, 1944), generally dated about 1450. Mantegna may have been influenced in his treatment of the shepherds by some work by Rogier van der Weyden that he saw in Ferrara. (Bartolomeo Fazio reports that Rogier visited Rome in the Jubilee Year, 1450, and mentions his Descent from the Cross, which was in the collection of Lionello d'Este in Ferrara by 1449).<sup>1</sup> The painting has been cropped at the right, as an apparently contemporary version of the upper right side of the composition, formerly in the Martin Le Roy collection (25 × 16 cm.), shows that behind the man and woman crossing the bridge there was a third figure partly hidden by a tree trunk. It may also have been cropped on the left, since the ass is not present at the nativity. The gourd attached to the manger symbolizes the resurrection and the orange tree, the redemption.<sup>2</sup> There is no evidence for believing the work to be part of the predella of an altarpiece.

There are two related drawings: one copied after the Virgin (Gabinetto dei Disegni e delle Stampe, Uffizi, Florence, no. 397), and another after the shepherds (Royal Collection, Windsor, no. 12794). A miniature in the missal of Barbara of Brandenburg (Biblioteca, Mantua, f. 716), plausibly ascribed to Girolamo da Cremona and connected with a document of 1461 (see p. 25), derives from it.

The painting, which is certainly listed in Agucchi's 1603 inventory of Cardinal Pietro Aldobrandini's collection (see Refs.), may

be the "prosepio" mentioned in 1588 in the chapel of Margherita Gonzaga, Duchess of Ferrara.

1. *Bartholomaei Facii, De Viris Illustribus*, ed. L. Mehus, 1745, pp. 46 ff.

2. M. Levi d'Ancona, *The Garden of the Renaissance* (1977), pp. 156, no. 1, 275, no. 4, 408, no. 3, 541, figs. 166, 166A.

Tempera on canvas, transferred from wood. Over-all, with additions, h. 15 3/4, w. 21 7/8 in. (40 × 55.6 cm.); original surface, h. 14 7/8, w. 21 in. (37.8 × 53.3 cm.).

Because the picture has been transferred from panel to canvas, the surface texture has suffered grievously and the texture of the new support canvas can be seen. There were horizontal cracks in the panel, which are still visible after transfer. Apart from very minor paint losses and blemishes in less important parts of the painting, the preservation is still miraculous. The gold highlights on the blue mantle over the Virgin's right arm are, however, rather worn.

REFERENCES: *Libro di debitori*, segnato B., 1586-1591, f. 13 (Archivio di Stato, Modena, published by A. Venturi, *Arch. stor. dell'arte*, I, 1888, p. 426), mentions a "Prosepio" by Mantegna [possibly ours] in the chapel of Margherita Gonzaga in Ferrara // G.B. Agucchi, *Inventario generale della casa dell'ill.mo et Rever.mo Sig.re Pietro Cardinale Aldobrandino ... dell'anno MDCIII*, no. 24 (published by C. d'Onofrio, *Palatino*, VIII, 1964, p. 18), lists a Nativity by Mantegna // *Inventario ... levati dalla guardaroba di Roma ... di ordine ... dell'ill.mo Sig. Card.le Aldobrandini ...* (1626), no. 23 (published by P. della Pergola, *Arte antica e moderna*, XII, 1960, p. 428) lists a Nativity by Mantegna // *[Inventario dei quadri di Olimpia Aldobrandini-Pamphili]* (n.d., before 1665), no. 24 (published by C. d'Onofrio, *Palatino*, VIII, 1964, p. 18), lists a Nativity by Mantegna // *Inventario ... di D. Olimpia Aldobrandini ... 1682*, no. 303 (published by P. della Pergola, *Arte antica e moderna*, XXI, 1963, p. 73), lists a Nativity by Mantegna and notes that the picture is recorded in Cardinal Ippolito's inventory of 1638 on f. 102 // M. Vasi, *Itinerario istruttivo di Roma* (1794), I, p. 338, mentions a Nativity by Mantegna, in the Villa Aldobrandini in Rome // R. Payne Knight (unpublished catalogue, n.d.) lists it as by Mantegna, from the Aldobrandini Palace, Rome // W. Buchanan, *Memoirs of Painting* (1824), II, p. 6, no. 12, lists it as Mantegna among Day's pictures from the Villa Aldobrandini // J.P. Richter (in letters, 1882) in *Italianische Malerei der Renaissance ...* (1960), pp. 199, 201 f., 206, at first ascribes it to Cossa, but then agrees in attributing it to Mantegna

// J. Cartwright, *Magazine of Art*, VI (1883), p. 78, ill. (engraving) p. 77, attributes it to Mantegna, dating it soon after the frescoes in the Eremitani, and considers the Uffizi drawing a preparatory sketch // A. Schmarsow, *Festschrift ... des Kunsthistorischen Instituts in Florenz* (1897), p. 135, attributes it and the drawing at Windsor Castle to Niccolò Pizzolo // P. Kristeller, *Andrea Mantegna* (1901), p. 453, 459, attributes it tentatively to a pupil of the young Mantegna and considers the two drawings to be studies for it // C. Yriarte, *Mantegna* (1901), pp. 216 ff., attributes it to Mantegna and reproduces the fragment from the Martin Le Roy collection and the Windsor drawing as copies of the XVII century, wrongly locating the Martin Le Roy panel at Windsor Castle // B. Berenson, *No. Ital. Ptrs.* (1907), p. 254, lists it as an early work of Mantegna; (in a letter, 1924) notes that in 1586 it belonged to the Este family; *Dedalo*, V (1925), p. 698, ill. p. 693 (detail) (reprinted in *Three Essays in Method*, 1927, p. 37, fig. 33); *Ital. Pictures* (1932), p. 327; *Pittura italiana del rinascimento* (1936), p. 291; *Central and No. Ital. Schools* (1968), p. 240 // A. Pératé, in *Catalogue ... de la Collection Martin Le Roy*, V (1909), pp. 36 f., considers it the original by Mantegna and the Martin Le Roy fragment a workshop copy, perhaps by his son, Francesco // G. L[orenzetti], *L'Arte*, XIII (1910), p. 236, calls it a work of Mantegna and considers the Martin Le Roy fragment a workshop copy // T. Borenius, ed., in Crowe and Cavalcaselle, *Ptg. in No. Italy* (1912), II, p. 85, note, ill. opp. p. 85, considers it designed by Mantegna but only partly executed by him, and notes its similarity in style to the predella of the San Zeno altarpiece // A. Venturi, *Storia*, VII, part III (1914), pp. 143 ff., 504, note 1, fig. 96, attributes it to Mantegna, tentatively identifies it with the Nativity in the chapel of Margherita Gonzaga, and calls the Virgin "donatellesque" // G. Frizzoni, *Boll. d'arte*, IX (1915), p. 2, attributes it to Mantegna // G. Pacchioni, *L'Arte*, XVIII (1915), pp. 350 ff., fig. 14, attributes it to Mantegna, dates it during his last years in Padua or his first in Mantua, and notes its influence on Girolamo da Cremona // W.R. Valentiner, *International Studio*, LXXXI (1925), pp. 335, 344 f., ill. p. 341, attributes it to Mantegna // E.S. Siple, *Burl. Mag.*, LI (1927), p. 298, attributes it to Mantegna // E. Singleton, *Old World Masters in New World Collections* (1929), pp. 104 ff., ill., calls it an early work by Mantegna and considers its identification with the Este picture likely // C. Holmes, *Burl. Mag.*, LVI (1930), p. 65, pl. VI A, says that the central group and the angels around it are by Mantegna's own hand while the shepherds recall Bernardo Parentino // G. Fiocco, in Thieme-Becker, XXIV (1930), p. 40, attributes it to Mantegna and dates it after his arrival in Mantua; and *Mantegna* (1937), pp. 31, 43 f., fig. 32, notes the influence of Rogier van der Weyden, and suggests that it may have been the "operetta" that Mantegna was to execute for the Podestà of Padua, Giacomo Antonio Marcello, in 1459 // C. Gamba, *Dedalo*, XI (1930-31), p. 599, ill. p. 597, calls it an early work

of Mantegna, close to the first scenes of Saint James in the Eremitani // B. Burroughs, *Met. Mus. Bull.*, xxviii (1933), pp. 59 ff., ill., attributes it to Mantegna and relates it to the San Zeno predella panels, dating it in the later 1450's // L. Venturi, *Ital. Pgrs. in Amer.* (1933), pl. 339, attributes it to Mantegna, relates its style to the San Zeno predella panels, and believes the Martin Le Roy picture to be a copy by a pupil // R. Offner (verbally, 1935) attributes it to Mantegna and considers it part of a predella dating about 1460 // F. Mason Perkins (in a letter, 1938) attributes it to Mantegna // *Duveen Pictures* (1941), no. 75, ill., attributes it to Mantegna and dates it around 1460 // C. Sheeler, *Met. Mus. Bull.*, n.s., i (1943), ill. opp. p. 260, and on cover (detail, in color), as by Mantegna // H. Tietze and E. Tietze-Conrat, *Drawings of the Venetian Painters* (1944), p. 365, mention the painting, without attributing it, in connection with the Uffizi drawing, which they describe as a "simile" from Mantegna's shop; and E. Tietze-Conrat, *Mantegna* (1955), pp. 180, 186, 190 f., 196 f., 204, pl. 43, incorrectly states that it was in the collection of Charles I and was sold in the Somerset House sale of 1650, considers it the product of a pupil who used drawings by Mantegna, notes that the present composition is cut on both sides, considers the Martin Le Roy fragment the remains of a second contemporary version, and judges the drawings in the Uffizi and Windsor to be copies from Mantegna's drawings done by different artists // *Met. Mus. Bull.*, n.s., v (1946), ill. p. 77, as by Mantegna // A.E. Popham and J. Wilde, *The Italian Drawings of the XV and XVI Centuries... at Windsor Castle* (1949), p. 174, attribute it to Mantegna, consider the drawing at Windsor to be a copy of the XV century by an artist of Mantegna's school, noting that the Uffizi drawing is by a different hand // *Art Treasures of the Metropolitan* (1952), p. 225, pl. 85 (in color), as by Mantegna // P. d'Ancona, *Mantegna* (1954), pp. 11 f., attributes it to Mantegna, notes the influence of Rogier van der Weyden, and dates it contemporary with the frescoes in the Eremitani // T. Rousseau, *Met. Mus. Bull.*, n.s., xii (1954), Jan., part II, p. 2, ill. p. 16, as by Mantegna // R. Cipriani, *Tutta la pittura di Andrea Mantegna* (1956), p. 55, pl. 54, attributes it to Mantegna, noting the influence of Rogier van der Weyden, and dates it about contemporary with the San Zeno altarpiece; and *All the Paintings of Mantegna* (1963), pp. 16, 24, 55, no. 44, pl. 44 // M. Meiss, *Andrea Mantegna as Illuminator* (1957), pp. 47 f., 91, note 46, notes that Mantegna's authorship is sometimes denied, and considers it possibly a fragment from a predella // G. Andrisani, *Arte cristiana*, XLIX (1961), p. 213, attributes it to Mantegna and dates it about 1460 // G. Coor, *Neruccio de' Landi* (1961), p. 33, as Mantegna // P. della Pergola, *Arte antica e moderna*, XXI (1963), pp. 73, no. 303, 85, note 303, publishes the 1682 inventory and notes that the painting, which she attributes to Mantegna, was acquired by Day in 1800 from the Villa Aldobrandini // E. Camesasca, *Mantegna* (1964), pp. 15 f., 113 f.,

no. 18, pl. 18, attributes it to Mantegna, noting the possible influence of a similar painting by van der Weyden or Dieric Bouts that Mantegna could have seen in Ferrara, and dates it 1449-1450 // E. Ruhmer, *Marco Zoppo* (1966), pp. 31, 100, attributes it to Mantegna, dating it about 1457-1459, and attributes the Uffizi drawing to Marco Zoppo // J. Goodison and G. Robertson, *Catalogue of Paintings* (Fitzwilliam Museum, Cambridge) (1967), p. 112, call it by or near to Mantegna and consider an anonymous picture (no. 1652) to derive from it // N. Garavaglia, *L'Opera completa del Mantegna* (1967), p. 87, no. 7, ill., attributes it to Mantegna and dates it about 1449-50 // E. Fowles, *Memories of Duveen Brothers* (1976), pp. 140 f., 157, discusses Berenson's attribution to Mantegna // M. Vickers, *Apollo*, CVI (1977), p. 273, note 16, calls it executed or designed by Mantegna and states that the figure of Joseph is modelled on an Early Christian or Byzantine Jonah // D. Sutton, *Apollo*, CIX (1979), pp. 413 f., fig. 6, as Mantegna // M. Clarke, ed., in *The Arrogant Connoisseur: Richard Payne Knight* (ex. cat., 1982), pp. 94, 117, note 5.

EXHIBITED: Royal Academy, London, 1882, *Old Masters*, no. 186 (lent by A. Rouse-Boughton-Knight); and 1912, *Old Masters*, no. 42 (lent by A. Rouse-Boughton-Knight); Seligmann and Co., New York, 1927, *Religious Art*, no. 3 (lent by Clarence H. Mackay); M. Knoedler and Co., New York, 1929, *Loan Exhibition of Primitives*, no. 13 (lent by Clarence H. Mackay); Royal Academy, London, 1930, *Italian Art*, no. 187 (lent by Clarence Mackay); Philadelphia Museum of Art, 1950-1951, *Diamond Jubilee Exhibition*, no. 12; Metropolitan Museum, New York, 1952-1953, *Art Treasures of the Metropolitan*, no. 85; Museum of Fine Arts, Boston, 1970, *Masterpieces of Painting in The Metropolitan Museum of Art* (cat., p. 16).

EX COLL.: ? Margherita Gonzaga, Duchess of Ferrara (in 1586); Cardinal Pietro Aldobrandini, Villa Aldobrandini a Montemagnapoli, Rome (by 1603-1621; inv., 1603, no. 24); Cardinal Ippolito Aldobrandini (1621-1638; inv., 1626, no. 23; inv., 1638, f. 102); Olimpia Aldobrandini Borghese Pamphili (1638-1681; inv., before 1665, no. 24; inv., 1682, no. 303); Giovanni Battista Pamphili (1682-1710); Cardinal Girolamo Pamphili (1710-1760; his estate, 1760-1768); Paolo Borghese Aldobrandini (1768-1792); Giovanni Battista Borghese Aldobrandini, Villa Aldobrandini (1792-1800); [Alexander Day, Rome and London, 1800-1801]; [W. Buchanan, London; cat., 1808, no. 5]; Richard Payne Knight, Downton Castle, Ludlow, Herefordshire (1808-1824; cat., ms., n.d.); Thomas Andrew Knight, Downton Castle (1824-1838); Andrew Johnes Rouse-Boughton-Knight, Downton Castle (1838-1909); Charles Andrew Rouse-Boughton-Knight, Downton Castle (1909-1924); [A. Ruck, London, 1924]; [Duveen Brothers, New York, 1924-1925]; Clarence H. Mackay, Roslyn, Long Island, N.Y. (1925-1932; cat., 1926, no. 6).

ANONYMOUS GIFT, 1932

## Michele da Verona

Real name Michele di Zenone. Born 1470; died between 1536 and 1544. School of Verona. There are four signed works by Michele da Verona of which the earliest and most important is a large Crucifixion, dated 1501, painted for the convent of San Giorgio, Verona, and now in the Brera, Milan, and the latest, dated 1523, is a Madonna and Child with Saints in Sant'Andrea Apostolo in Villa Estense. It has been suggested that his teacher was Domenico Morone, whose son Francesco worked with Michele in 1508. Michele was influenced by Bartolomeo Montagna and seems to have been familiar with works by Antonello da Messina, Giovanni Bellini and Vittore Carpaccio.

### *The Madonna and Child with the Infant Saint John the Baptist*

27.41 (Plate 32)

Despite Berenson's argument to the contrary (see Refs., 1923), the picture enjoyed some celebrity as a work of Antonello da Messina. R. Longhi (see Refs., 1937) made what is certainly the correct attribution to Michele da Verona. It is comparable in style to the Brera Crucifixion of 1501 (no. 160), which it probably predates by several years.

Formerly attributed by the Museum to Antonello da Messina.

Tempera and oil on wood. H. 29, w. 22 3/4 in. (73.7 × 57.8 cm.).

The panel has been thinned and cradled. The picture was cleaned in 1979-1981, and the Child's halo, which proved to be a nineteenth century addition going over cracks and original paint, was removed. The Virgin's halo was also found to be false. In general the flesh parts are in acceptable state, as is the landscape and sky. The blue of the Virgin's cloak and the curtain and ledge, on the other hand, have suffered greatly.

sina, and notes the influence of Giovanni Bellini // B. Berenson, *Dedalo*, iv (1923), pp. 3, 14 ff., ill. p. 13 (reprinted in *Three Essays in Method*, 1927, pp. 87 ff., fig. 100), rejects the attribution to Antonello, attributing it to a follower of Giovanni Bellini, and dates it after 1500; (unpublished opinion, 1932); *Ital. Pictures* (1932), p. 592, lists it as the work of a Venetian painter between Giovanni Bellini and Cristoforo Caselli, dating it about 1510; *Pitture italiane del rinascimento* (1936), p. 62; and *Ven. School* (1957), p. 61, fig. 526, doubtfully lists it as by Caselli // L. Venturi, *L'Arte*, xxvi (1923), pp. 270 ff., fig. 5, attributes it to Antonello; *Pitture italiane in Amer.* (1931), pl. cclxxxii; and *Ital. Pigs. in Amer.* (1933), pl. 376 // W. Bode (in a letter, 1926) attributes it to Antonello // B. Burroughs, *Met. Mus. Bull.*, xxii (1927), pp. 76 ff., ill., attributes it to Antonello and dates it 1475-1479 // A. Burroughs, *Met. Mus. Bull.*, xxii (1927), pp. 193 f., ills. pp. 192, 193 (detail, X-ray), points out the changes in the composition visible in the X-ray; and *Art Criticism from a Laboratory* (1938), pp. 96 ff., rejects the attribution to Antonello // W.G. Constable (in a letter, 1932) rejects the attribution to Antonello // J. Lauts, *Jahrb. der Ksthist. Smlgn.*, vii (1933), pp. 74 f., fig. 63, as close to the school of the Bellini, about 1500, perhaps by Caselli // R. van Marle, *Ital. Schools*, xv (1934), p. 538, note, rejects the attribution to Antonello // R. Longhi (unpublished opinion, 1937) attributes it to Michele da Verona, noting that the Virgin is close to the Three Marys in Michele's Crucifixion of 1501 // R. Offner (verbally, 1937) accepts the attribution to Michele da Verona, and dates the picture before 1490 // S. Bottari, *Le Arti*, i (1938), p. 75, fig. 4, ascribes it to a Vicentine painter near Montagna // F. Mason Perkins (in a letter, 1938) rejects the attributions to Antonello and Michele da Verona and ascribes it to a north Italian artist influenced by Antonello and Giovanni Bellini // R.W. Kennedy, *Art Bull.*, xxiv (1942), p. 195, accepts the

REFERENCES: T. Borenius (unpublished opinion, 1922) attributes this painting to Antonello da Mes-

attribution to Michele da Verona // E. Panofsky, *Albrecht Dürer* (1945), p. 113, fig. 158, notes the ascription to Michele da Verona and the fact that the theme is Central Italian rather than Venetian // F. Heinemann, *Giovanni Bellini e i Belliniani* (1962), p. 33, no. 123 j, fig. 400, considers it derived from a lost painting by Giovanni Bellini and attributes it to Pasqualino Veneziano influenced by Antonello // C. del Bravo, *Architetti Verona*, no. 19 (1962), pp. 3 f., dates it probably 1515-1520 // G. Mandel, *L'Opera completa di Antonello da Messina*

(1967), p. 88, no. 11, ill., records the attributions of Venturi and Berenson // D.A. Brown, *Museum Studies* (The Art Institute of Chicago), VII (1972), pp. 11, 13, fig. 9, as attributed to Michele da Verona.

EX COLL.: Conte Mario Miniscalchi-Erizzo, Verona (before 1922); [Giuseppe Grassi, Rome, about 1922]; [Conte Alessandro Contini Bonacossi, Rome, and Thos. Agnew & Sons, London, by 1923-1927].

ANONYMOUS GIFT, 1927

## Michelino da Besozzo

Michelino de Mulinari; also called Michele da Pavia. Known activity 1388-1450. School of Lombardy. Michelino, who was born at Besozzo, near Varese, was initially active in Pavia, and is documented there between 1388 and 1394. In 1404, 1418, and repeatedly thereafter until 1442 he worked for the cathedral of Milan as a master of glass and panel painting. He was recorded in Venice in 1410, and this visit may have been of some duration. Michelino enjoyed enormous celebrity in his lifetime, but few of his works have survived. Two paintings are accepted as his: a panel of the Mystic Marriage of Saint Catherine of Alexandria between Saints John the Baptist and Anthony Abbot in the Pinacoteca, Siena (no. 171), signed "Michelinus fecit," and the Marriage of the Virgin in this Museum. The remaining attributed works are mostly miniatures. Among the most important of these are the illustration for the funeral oration of Gian Galeazzo Visconti of 1403 (Bibliothèque Nationale, Paris, Ms. Lat. 5888), the Epistles of Saint Jerome of 1414 (British Museum, London, Egerton Ms. 3266), and a book of hours in the Morgan Library, New York (M. 944). A detached fresco in the Palazzo Borromeo, where Michelino was employed in 1445, is said to have been signed and may be compared with the works described above. He must have been influenced not only by Giovannino de' Grassi (died 1398), who had worked in Milan, but also by the various French artists who had settled there. His stay in Venice had a profound effect on Veronese and Venetian artists. Michelino had a son, Leonardo, who was also a painter; among his followers and pupils were the Zavattari brothers, Cristoforo Moretti, Bonifacio Bembo, and Belbello da Pavia.

### *The Marriage of the Virgin*

43.98.7 (Plate 7)

This is one of two panel paintings that, together with some miniatures and drawings, form the nucleus of works attributed to Michelino. The figure of the rejected suitor who chews on his rod is, indeed, typical of Michelino's often personal approach to iconography. The picture is generally dated late in Michelino's career, and though it is impossible to establish a pre-

cise chronology, there are affinities with the detached fresco of a storm in the Palazzo Borromeo painted about 1445 by Michelino or assistants. A drawing after the figure of the Virgin, paired with an angel's head from Filippo Lippi's Barbadori altarpiece in the Louvre (apparently commissioned in 1437), appears on a sheet in the Bacri collection in Paris and formed part of a notebook from the shop of Pisanello. The oval haloes with Kufic lettering reveal the connection between Michelino's work and

contemporary Veronese Gothic art, and foreshadow a motif later repeated by the Zavattari and by Cristoforo Moretti.

Tempera on wood; embossed and gilt haloes and ornaments. H. 25 5/8, w. 18 3/4 in. (65.1 × 47.6 cm.).

The panel has been thinned and cradled. The original lipped edge has been made up to the level of the paint surface, gessoed and painted black. The state of preservation is poor. The surface has everywhere suffered from abrasion and mechanical injuries and the original gilding is almost nonexistent.

REFERENCES: The authorities cited below, with the exception of Van Marle (1926) and Berenson (1927, 1932 and 1936), attribute this painting to Michelino da Besozzo. P. Toesca (verbally, 1924); and in *Enciclopedia italiana*, xxiii (1934), p. 200, ill. // R. van Marle, *Ital. Schools*, vii (1926), p. 136, calls it close to Michelino; and *Cronache d'arte*, iv (1927), pp. 398 ff., fig. 2, attributes it to Michelino and notes the influence of Franco-Flemish art // B. Berenson (verbally, 1927) tentatively suggests an attribution to Stefano da Zevio if the work is Italian; *Ital. Pictures* (1932), p. 550, lists it as a work of Stefano da Zevio; *Pitture italiane del rinascimento* (1936), p. 473; and *Central and No. Ital. Schools* (1968), p. 274, calls it a late work by Michelino // R. Offner (verbally, 1927) // F. Mason Perkins (in a letter, 1927) quotes R. Offner // L. Venturi, *Pitture italiane in Amer.* (1931), pl. cvii; and *Ital. Ptgs. in Amer.* (1933), pl. 130 // R. Longhi (verbally, 1935) observes the odd detail of the dove of the Holy Ghost perched on the blooming staff of Saint Joseph; *Paragone*, viii (1957), no. 87, pp. 8, 10, observes the influence of Giusto di Menabuoi's Marriage of the Virgin in a triptych in the National Gallery, London; in *Arte lombarda dai Visconti agli Sforza* (ex. cat., 1958), p. xxviii (reprinted in *Paragone*, ix, 1958, no. 101, p. 15); *Paragone*, xiii (1962), no. 155, pp. 77 f., notes the poor condition; and in *Opere complete di Roberto Longhi*, vi (1973), pp. 138, 239, 257, 259, 263 f. // A.M. Frankfurter, *Art News*, xxxv (1937), p. 156, ill. p. 42 // C. Sterling, *La Peinture Française: Les Primitifs* (1938), p. 64, fig. 61, notes the possible influence of Franco-Flemish painting // A. van Schendel, *Le Dessin en Lombardie* (1938), p. 73 // *Met. Mus. Bull.*, n.s., ii (1944), ill. p. 156 // B. Degenhart, *Proporzioni*, iii (1950), pl. LI, fig. 12; and with A. Schmitt, *Münchener Jahrb. der bild. Kst.*, N.F., xi (1960), p. 84, fig. 37 (detail), identify a copy after the figure of the Virgin in a drawing in the Bacri collection, Paris, which they attribute

to Pisanello; and A. Schmitt, *Disegni del Pisanello e dei maestri del suo tempo* (ex. cat., 1966), p. 21, calls it a late work // C. Baroni and S. Samek Ludovici, *La Pittura lombarda del quattrocento* (1952), p. 51, express doubts about the attribution // F. Mazzini, *Arte lombarda*, i (1955), pp. 44 f., 50, note 19, fig. 10, dates it in the mid-1430's; in *Arte lombarda dai Visconti agli Sforza* (ex. cat., 1958), pp. 53 f., no. 156, ill. opp. pl. 64 (in color), dates it about 1440; *Arte lombarda*, iii (1958), p. 84; *Arte lombarda*, vii (1962), p. 33; and *Affreschi lombardi del quattrocento* (1965), pp. 423, 425 ff. // M. Salmi, in *Storia di Milano*, vi (1955), p. 804, ill. p. 807, calls it a late work // R. Schilling, *Münchener Jahrb. der bild. Kst.*, N.F., viii (1957), pp. 70, 80, note 28, compares it with Michelino's illumination of the Presentation in the Temple [now in the Morgan Library] and doubts that it is a late work // M.L. Gengaro, *Arte lombarda*, iii (1958), p. 73 // L. Coletti, *Arte veneta*, xii (1958), p. 245 // G.A. dell'Acqua, *Arte lombarda dai Visconti agli Sforza* (1959), pp. 57 f., 60, pl. 68, dates it in the late 1430's, comparing it to the frescoes in the Palazzo Borromeo // E. Arslan, *Le Pitture del Duomo di Milano* (1960), p. 13, mistakenly calls it the Presentation in the Temple // A. Ottino della Chiesa, *Pittura lombarda del quattrocento* (1961), pp. 26, 30, dates it about 1440 // M. Meiss, *Arte antica e moderna*, 13-16 (1961), pp. 125, 131, note 3 // M. Fossi Todorow, *I Disegni del Pisanello e della sua cerchia* (1966), pp. 142, 152, does not consider the Bacri drawing after the Virgin to be by Pisanello // S. Matalon, *Michelino da Besozzo e l'œuvre de Lombardie* (I Maestri del colore) (1966), pp. 5 f., figs. xvi (in color), xvii (detail, in color), calls it a late work // L. Castelfranchi Vegas, *International Gothic Art in Italy* (1968), pp. 23, 169, no. 27, fig. 27, considers it the latest certain work of Michelino, painted about 1420-1430; and in *Etudes d'art français offertes à Charles Sterling* (1975), p. 95, agrees with Schilling that it is not a late work // M. Levi d'Ancona, *The Wildenstein Collection of Illuminations* (1970), p. 11 // C. Pirovano, *La Pittura in Lombardia* (1973), p. 48, dates it about 1440 // P. Torriti, *La Pinacoteca Nazionale di Siena: i dipinti dal XII al XV secolo* (1977), p. 238, considers it earlier than the Marriage of Saint Catherine at Siena, which he dates about 1420 // C. Eisler, *The Prayer Book of Michelino da Besozzo* [1982], p. 12.

EXHIBITED: Century Association, New York, 1930, *Italian Primitive Paintings*, no. 25 (lent by Maitland Fuller Griggs); Palazzo Reale, Milan, 1958, *Arte lombarda dai Visconti agli Sforza*, no. 156.

EX COLL.: [Luigi Grassi, Florence, in 1924]; [Conte Alessandro Contini Bonacossi, Rome, about 1924-1926]; Maitland Fuller Griggs, New York (1926-1943).

BEQUEST OF MAITLAND F. GRIGGS, 1943.  
MAITLAND F. GRIGGS COLLECTION

## Bartolomeo Montagna

Bartolomeo Cincani, called Montagna. Born before 1459; died 1523. Although Montagna's early career remains problematic, it is probable that he studied in Verona, where he may have seen Mantegna's altarpiece in San Zeno. In 1469 he was living in Venice and was influenced by Giovanni Bellini, and later by Antonello da Messina, Alvise Vivarini and Carpaccio. After 1474 he was active chiefly in Vicenza, where he became the leading painter. He also painted frescoes in Verona and Padua. His son, Benedetto, was also a painter and engraver.

### *The Madonna Adoring the Child*

09.102 (Plate 27)

The cool grayish colors and the sharp contours suggest that this picture is an early work – possibly dating from the 1480's – in which the influence of Giovanni Bellini is overshadowed by that of Antonello. The picture is one of two for which the same cartoon was employed. In the second version, formerly in the Springfield Museum of Fine Arts (55.8 × 45.7 cm.), the Child is nude and the position of the Virgin's hands is reversed. The landscape, separated from the figures by a wall, differs from ours, which includes the thirteenth-century Torre del Castello as it appears in the view of Vicenza in Marcello Fogolino's altarpiece in the church of Santa Corona, seen from the opposite direction.

Oil (?) on wood. H. 24 3/4, w. 20 1/2 in. (62.9 × 52.1 cm.).

The picture is in ruinous state, probably due to an old cleaning. The panel may have been cropped on the right side; elsewhere the original borders are preserved.

REFERENCES: The authorities cited below attribute this painting to Montagna. G.B. Da Persico, *Descrizione di Verona e della sua provincia*, I (1820), p.

131, identifies the bridge in the background as one in Vicenza // *Opere di pittura . . . raccolte dal Sig. Francesco Caldana . . . in Verona* (1822), p. 21, no. 156 // R. Fry (in letters, 1909) in D. Sutton, ed., *Letters of Roger Fry* (1972), I, pp. 313, 316, 318, 320; and *Met. Mus. Bull.*, IV (1909), pp. 156 f., ill., dates it about 1490 and notes the influence of Alvise Vivarini and Antonello da Messina // T. Borenius, *The Painters of Vicenza* (1909), p. 24, note 3, compares it to a Madonna then in the Hertz collection in London and to another in the Trivulzio collection [now in the Museo del Castello, Milan]; *Burl. Mag.*, XVII (1910), p. 132, ill. p. 121, dates it about 1490; and ed., in Crowe and Cavalcaselle, *Ptg. in No. Italy* (1912), II, p. 126, note // M.H. Bernath, *New York und Boston* (1912), p. 80, fig. 82 // B. Berenson, *Ven. Ptg. in Amer.* (1916), pp. 179 f., 190, fig. 74, dates it about 1488-1489; *Dipinti veneziani in America* (1919), p. 171; *Ital. Pictures* (1932), p. 368, lists it as an early work; *Pitture italiane del rinascimento* (1936), p. 316; and *Ven. School* (1957), p. 116 // L. Venturi, *Pitture italiane in Amer.* (1931), pl. CCCVIII, dates it about 1500; and *Ital. Ptg. in Amer.* (1933), pl. 414 // L. Puppi, *Arte veneta*, XII (1958), p. 58, calls it a youthful work; and *Bartolomeo Montagna* (1962), pp. 43, 113 f., 127, fig. 25, dates it between 1482 and 1485 and calls the version in the Springfield Museum of Fine Arts a replica // F. Zeri, *Italian Paintings in the Walters Art Gallery* (1976), I, p. 284, notes a similarity in composition to a Madonna and Child in the Walters Art Gallery (no. 37.1036).

EX COLL.: Francesco Caldana, Verona (by 1820-1854?; cat., 1822, no. 156); ? Andrea Monga, Verona (1854-1861); ? Bartolo and Pietro Monga, Verona (after 1861); [Georges Brauer, Florence and London, 1909].

PURCHASE, ROGERS FUND, 1909



*Saint Justina of Padua*

14.40.606 (Plate 28)

The figure is certainly Saint Justina, a Paduan of noble birth, an Early Christian martyr and a patron saint of Padua and Venice. Saint Justina is generally shown in an elaborate dress holding a palm branch or, less frequently, with a sword piercing her breast. The subject has, however, frequently been identified as Saint Bibiana, who was flogged to death in Rome under Emperor Julian. Judging from the manner in which it has been cropped at the top and bottom, this picture may be a fragment excised from an altarpiece. There is no apparent basis for the common belief that it is a portrait. The costume and coiffure are consistent with a dating in the 1490's.

Formerly attributed by the Museum to Lorenzo Costa and entitled Saint Bibiana.

Oil on wood. Over-all, with added strips, h. 19 1/2, w. 15 1/8 in. (49.5 × 38.4 cm.); painted surface, h. 19 1/8, w. 14 3/4 in. (48.6 × 37.5 cm.).

The panel is poplar, thinned and cradled. There is an addition of two inches at the top; sizeable losses extend into the picture surface an additional 1 1/4 in. at the top, 5/8 in. at the bottom, and 1/2 in. at each side. These losses and the addition at the top have been repainted. The background is thin and has suffered a number of paint losses, but the figure itself is in a remarkable state of preservation, the only damage of consequence being in the cheek.

REFERENCES: The authorities cited below, with the exception of Bode and Thieme, attribute this painting to Montagna. W. Bode, *Die Sammlung Oscar Hainauer* (1897), p. 15, calls it a portrait of a lady of rank as Saint Bibiana, of the Ferrarese school, about 1520 // U. Thieme, in W. Bode, ed., *Die Sammlung Oscar Hainauer* (1897), p. 67, no. 46, calls it a portrait of a lady of rank as Saint Bibiana, painted in the manner of Lorenzo Costa // B. Berenson, *Ven. Ptg. in Amer.* (1916), p. 184, fig. 76 (reprinted in *Looking at Pictures with Bernard Berenson*, 1974, pp. 258 f., ill.), identifies the saint as Justina and thinks it was painted in Verona about 1504-1506; *Dipinti veneziani in America* (1919), p. 176; *Ital. Pictures* (1932), p. 368, as Saint Bibiana; *Pitture italiane del rinascimento* (1936), p. 316, lists it as a late work; and *Ven. School* (1957), p. 116 // R. de Suarez, *Bartolomeo Montagna* (1921), fig. 38, as portrait of an unknown lady // F. Monod, *Gaz. des B.-A.*, ser. 5, VIII (1923), p. 191, identifies it as a portrait of a lady as Saint Justina // R.W. Kennedy, *Art Bull.*, XXIV (1942), p. 196, identifies the saint as Justina, and considers the costume either Milanese or Florentine, and datable in the 1490's // G. Mariacher, *Il Museo Correr di Venezia: dipinti dal XIV al XVI secolo* (1957), p. 119, identifies the saint as Justina // L. Puppi, *Bartolomeo Montagna* (1962), pp. 51 f., 114, fig. 85, identifies it as a portrait of a lady with the attributes of Saint Justina, and dates it about 1492-1494 // E. Fahy (unpublished opinion, 1972) notes that it is a fragment from a large altarpiece and not a portrait // O. Garnett (in a letter, 1982) notes that it is listed in an unpublished inventory of William Graham's collection compiled in 1882, as no. 384, by Ghirlandaio.

EX COLL.: Robert Graham, London; William Graham, London (by 1882-1886; inv., 1882, no. 384, as Ghirlandaio; sale, Christie's, London, April 9, 1886, no. 355, as Domenico Ghirlandaio); [Charles Fairfax Murray, London, 1886]; Oscar Hainauer, Berlin (until 1894; cat., 1897, no. 46); Frau Julie Hainauer, Berlin (1894-1906); [Duveen Brothers, New York, 1906-1907]; Benjamin Altman, New York (1907-1913).

IN THE ALTMAN GALLERIES.

BEQUEST OF BENJAMIN ALTMAN, 1913

## Moretto da Brescia

Alessandro Bonvicino, called Moretto. Born about 1498; died 1554. School of Brescia. Moretto is first recorded between the years 1516 and 1518, when he assisted Floriano Ferramola with the decoration of organ shutters for the cathedral of Brescia. He worked there almost exclusively, between 1521 and 1524 collaborating with his compatriot Romanino in the decoration of the Capella del Sacramento in the church of San Giovanni

Evangelista. There are numerous dated works thereafter. Like so many of his contemporaries in northern Italy, he was strongly affected by Venetian painting – which may account for the apparently groundless tradition that he was a pupil of Titian. He was familiar with painting in Rome, probably through prints. The classicistic and naturalistic aspects of sixteenth-century Italian painting are combined in the style of Moretto, whose preference for grayish tones recalls the work of the Brescian Vincenzo Foppa. Moretto's best-known pupil was Giovanni Battista Moroni.

### *Christ in the Wilderness*

11.53 (Plate 70)

The subject of this painting is taken from the Gospel of Saint Mark, 1:13 ("And he was there in the wilderness forty days, tested by Satan; and was with the wild beasts; and the angels ministered unto him."). The angels mentioned in the text and reported in the 1896 sale catalogue are visible in the X-ray in the upper right corner, and may have been painted out to conceal their damaged state. Judging from the manner in which the rocks and the bush have been cropped along the bottom edge and the tree along the top edge, the picture is a fragment. Gombosi (see Refs., 1943) suggested that the somewhat larger Christ Blessing Saint John the Baptist in the National Gallery, London (no. 3096; 65.3 × 93 cm.), might be another fragment of the same picture. There is no proof for this hypothesis, though the rock formation in both pictures is rather similar. The two paintings are, in any event, closely related in style and date about 1520. The beech tree is an attribute of Christ, and a symbol of abstinence.<sup>1</sup>

1. M. Levi d'Ancona, *The Garden of the Renaissance* (1977), pp. 62, f., 541, fig. 15.

Oil on canvas. H. 18, w. 21 3/4 in. (45.7 × 55.2 cm.).

Despite innumerable minor losses, retouches and blemishes, it is still possible to read the picture. X-rays reveal two angels in the upper right corner; two fantastic creatures in the upper left corner are now so faint as to be almost illegible. A triangular area measuring about 4 1/2 by 4 1/2 in. in the upper right corner is new, and

there are no stretch marks along any of the edges.

REFERENCES: The authorities cited below, with the exception of C. Eastlake, attribute this painting to Moretto. P. Brugnoli, *Nuova guida di Brescia* (1826), p. 218, cites a Saint John in the Desert by Moretto [probably ours], in the collection of Rodolfo Vantini, Brescia // C. Eastlake, Notebook (unpublished, 1860, 1), p. 21, notes a Saint John, possibly by Romanino [probably ours], in the Bonomi-Cereda collection, Milan // P. da Ponte, *L'Opera del Moretto* (1898), p. 76, notes that the painting was withdrawn from the Bonomi-Cereda sale, 1896, no. 35, and sold privately to Lotmar, Berne // G. Frizzoni (unpublished opinion, 1910) states that Morelli thought it an early work of Moretto, while Cavenaghi ascribed it to his circle, and that it came from the Bonomi-Cereda collection // J.P. Richter (in a letter, 1910) describes it as an early work // B. B[urroughs] *Met. Mus. Bull.*, vi (1911), p. 123, ill. p. 122, following Richter, calls it an early work // G. Nicodemi, *Gerolamo Romanino* [1925], p. 32, ill., notes the influence of Civerchio // R. Longhi, *Pinacoteca*, 1 (1928-1929), p. 270, compares it with Christ Blessing Saint John the Baptist in the National Gallery, London, dates it about 1518 and observes the influence of both Titian and Vincenzo Foppa; and in *Opere complete di Roberto Longhi*, xv (1968), p. 110 // A. Venturi, *Storia*, ix, part iv (1929), pp. 124 f., fig. 104 // G. Gronau, in Thieme-Becker, xxv (1931), p. 141, associates it with the painting in London // B. Berenson, *Ital. Pictures* (1932), p. 375, lists it as an early work; *Pitture italiane del rinascimento* (1936), p. 322; and *Central and No. Ital. Schools* (1968), p. 278, calls it a companion to the Christ Blessing Saint John the Baptist // L. Venturi, *Pitture italiane in Amer.* (1931), pl. cccxciii, considers it an early work; and *Ital. Pigs. in Amer.* (1933), pl. 533 // R. Eisler, *Art in Amer.*, xxiii (1935), pp. 137 ff., fig. 1, notes the rarity of the subject and its source in the Gospel of Saint Mark // G. Gombosi, *Moretto da Brescia* (1943), pp. 106, 110, no. 159, fig. 113, suggests that it might be a fragment of a larger picture, to which the Christ Blessing Saint John the Baptist may also have belonged // C. Boselli, *L'Arte*, xlvi (1943), pp. 98 f., 109, dates it before 1518; and *Il Moretto* (1954), pp. 31, 47 f., 126, no. 1, does not consider it a fragment // G. Fiocco, *Boll. d'arte*, xxxiii (1948), p. 331 // C. Gould, *The Sixteenth Century*

*Italian Schools* (National Gallery Catalogue) (1962), p. 111, notes Gombosi's suggestion that it may be a fragment of the same picture as the Christ Blessing Saint John the Baptist; and (1975), p. 164 // R. Bossaglia, in *Storia di Brescia*, II (1963), p. 1064, dates it before 1518.

EXHIBITED: Metropolitan Museum, New York, 1934, *Landscape Painting*, no. 3; Wadsworth Atheneum, Hartford, 1948, *The Life of Christ*, no. 38.

EX COLL.: ?Domenico Vantini, Brescia; ?Rodolfo Vantini, Brescia (by 1826); Luigi Bonomi, Milan; the Bonomi-Cereda family, Milan (by 1860-1896; sale, Genolini, Milan, December 14-16, 1896, no. 35); [Lotmar, Berne, 1896]; private collection [Cavenaghi?], Milan (by 1910-1911); [J.P. Richter, Florence, 1911].

PURCHASE, ROGERS FUND, 1911

There are numerous vertical damages which are associated with the weft of the twill canvas and must have been caused by re-lining, which has also resulted in a general flattening and abrasion of the surface. The body of Christ is most impaired; there is also an old, irregularly shaped tear measuring about eight inches in length passing through His proper left shoulder. The lower lip and cheek of the Saint John are overpainted. The landscape and the two figures in the background are, however, in substantially better state. There are two horizontal seams, one at the center, and the other passing through the lowest branch of the tree, some five inches from the top.

## The Entombment

12.61 (Plate 71)

The richly dressed figure holding the crown of thorns is Joseph of Arimathea; Nicodemus holds the three spikes with which Christ was nailed to the cross. The branch above the tomb opening seems to be a fig, symbol of the resurrection.<sup>1</sup> In the seventeenth and eighteenth centuries the painting was in the upper oratory of the Disciplina di San Giovanni Evangelista in Brescia. It may have been commissioned for the oratory, as the verse from Philipians inscribed on the tomb slab in the foreground would be appropriate to such a foundation. The picture is dated two months before Moretto's death and is probably his last major work (he made his will on December 9 and died on December 22).

1. M. Levi d'Ancona, *The Garden of the Renaissance* (1977), p. 136, no. 4.

Dated and inscribed (lower left): AN[N]O D[OM]INI / MDLIV MENS[IS] OCT[OBRIS] ("In the year of our Lord 1554 in the month of October"); (below, center): FACTVS EST / OBEDIENS / VSQVE AD MORTEM ("He... became obedient unto death..." Philipians 2:8).

Oil on canvas. H. 94 1/2, w. 74 1/2 in. (240 x 189.2 cm.).

REFERENCES: The authorities cited below attribute this painting to Moretto. B. Faino, *Catalogo delle chiese di Brescia* (between 1630 and 1669), in C. Boselli, ed., supplement, *Commentari dell'Ateneo di Brescia* (1961), p. 147, describes it as the altarpiece in the upper oratory of the Disciplina di San Giovanni // F. Paglia, *Il Giardino della pittura della città di Brescia* (slightly before 1886), in C. Boselli, ed. (1967), I, pp. 261 f., describes it in the Disciplina di San Giovanni // G.B. Carboni, in L. Chizzola, ed., *Le Pitture e sculture di Brescia* (1760), p. 50, describes it in the Disciplina di San Giovanni // A. Locatelli, *Guida artistica di Bergamo* (1854), pp. 122 f., mentions it in the collection of Federico Frizzoni, Bergamo // C. Eastlake, Notebook (unpublished, 1862, I), pp. 71. ff. // G.B. Cavalcaselle (Ms., Marciana, 2028/12269/V), pp. 324 f.; and with Crowe, *Ptg. in No. Italy* (1871), II, p. 413, hesitantly identify it with the one mentioned by Chizzola [Carboni], note the influence of Pordenone, and describe it as Moretto's last work // G. Frizzoni, *Giornale di erudizione artistica*, IV (1875), p. 161, and V (1876), p. 17 // S. Fenaroli, *Alessandro Bonvicino* (1875), pp. 25, 51; and *Dizionario degli artisti bresciani* (1877), pp. 53 f., identifies it with the painting in the Disciplina di San Giovanni // *Pittura bresciana* (ex. cat., 1878), p. 25 // I. Lermolieff [G. Morelli], *Die Werke italienischer Meister* (1880), p. 441; and *Kstlerit. Stud. Berlin* (1893), p. 109 // G. Milanese, ed., in G. Vasari, *Le Vite...* (1568), VI (1881), p. 505, note I [in the Frizzoni gallery, Bergamo] // F. Harck, *Arch. stor. dell'arte*, IV (1891), p. 89 // E. Jacobsen, *Jahrb. der preuss. Kstsmgn.*, XVII (1896), p. 36 // P. da Ponte, *L'Opera del Moretto* (1898), pp. 91, 124, catalogues this picture as executed for the Disciplina di San Giovanni noting [incorrectly] that C. Ridolfi mentions it in the *Maraviglie dell'arte* [1648, I, p. 248] // P. Molmenti, *Il Moretto da Brescia* (1898), pp. 83 f.,

91 // P. Morelli, *Di Alessandro Bonvicino* (1898), p. 21 // U. Fleres, *Le Gallerie nazionali italiane*, iv (1899), pp. 265, 267, no. 76 // B. Berenson, *No. Ital. Pirs.* (1907), p. 264; *Ital. Pictures* (1932), p. 375, dates it much earlier than 1554 in spite of the inscription; *Pittura italiana del rinascimento* (1936), p. 322; and *Central and No. Ital. Schools* (1968), p. 278 // B. B[urroughs], *Met. Mus. Bull.*, vii (1912), pp. 112 f. // P. Schubring, *L'Arte*, xv (1912), pp. 142 f., fig. 3 // T. Borenius, ed., in Crowe and Cavalcaselle, *Ptg. in No. Italy* (1912), iii, p. 301, note 3 // G. Nicodemi, *Il Moretto da Brescia* [1921], pp. 5, 13; *Gerolamo Romanino* (1925), p. 55, ill. p. 53; and *Il Moretto da Brescia* (1936), pp. 6, 9 // A. Venturi, *Storia*, ix, part iv (1929), pp. 198, 203, note, fig. 174 // G. Gronau, in Thieme-Becker, xxv (1931), p. 140 // L. Venturi, *Pittura italiana in Amer.* (1931), pl. cccxcvi; and *Ital. Ptg. in Amer.* (1933), pl. 536 // G. Gombosi, *Moretto da Brescia* (1943), pp. 57, 64, 90, 110, no. 157, fig. 104, identifies it with the painting from the Disciplina di San Giovanni, suggesting that the inscription means that the painter died while working on this altarpiece // C. Boselli, *Il Moretto* (1954), p. 116; in B. Faino, *Catalogo delle chiese di Brescia* (1961), p. 147, identifies it with the painting from the Disciplina di San Giovanni; and in F. Paglia, *Il Giardino della pittura della città di Brescia* (1967), I, pp. 261 f. // R. Bossaglia, in *Storia di Brescia*, II (1963), p. 1081, notes a relation with Dürer // S. J. Freedberg, *Painting in Italy 1500 to 1600* (1970), p. 250 // G. Panazza, in *San Giovanni in Brescia* (1975), I, p. 11, identifies it with the painting from the Disciplina di San Giovanni.

PROVENANCE: the Disciplina di San Giovanni Evangelista, Brescia (suppressed 1771).

EX COLL.: Federico Frizzoni, Bergamo (by 1854); Federico Frizzoni-Salis, Bellagio (by 1871-1885); [Edward Habich, Cassel, 1885]; Eduard F. Weber, Hamburg (1885-1912; cat., 1907, no. 128; sale, Lepke's, Berlin, Feb. 20-22, 1912, no. 128).

PURCHASE, JOHN STEWART KENNEDY FUND, 1912

## Portrait of a Man

28.79 (Plate 69)

The subject was once thought to be a member of the Martinengo family of Brescia, though this identification cannot be verified. The hourglass alludes to the passing of time and may be symbolically connected with the blank sheet held by the sitter, in which the hour of his death remains to be written. On grounds of style the picture should be dated in the early 1520's. It has a lyrical quality reminiscent of Giorgione and of the early work of Titian.

Oil on canvas. H. 34 1/4, w. 32 in. (87 × 81.3 cm.).

There is an addition of approximately 3/4 in. at the top. Apart from very minor scattered losses the picture is in excellent state.

REFERENCES: The authorities cited below, with the exception of Cavalcaselle (1878), attribute this painting to Moretto. F. Odorici, *Guida di Brescia* (1853), p. 183 // O. Mündler, *Diary* (1855), p. 15v. (1857), p. 15r. // C. Eastlake, *Notebook* (1857, 3), p. 15v., and (1862, 2), p. 4v. // Crowe and Cavalcaselle, *Ptg. in No. Italy* (1871), II, p. 412; and G.B. Cavalcaselle (Ms., Marciana, Misc. C.11272, 1878), rejects the attribution to Moretto, attributing it to Romanino // S. Fenaroli, *Alessandro Bonvicino soprannominato il Moretto* (1875), pp. 15, 49, dates it about 1526 // P. da Ponte, *L'Opera del Moretto* (1898), pp. 76 f., pl. 21B // U. Papa, *Il Genio e le opere di Alessandro Bonvicino* (1898), p. 36, no. 31, ill. p. 32, considers it one of the paintings in which Moretto most closely approaches the manner of Raphael; and *Emporium*, vii (1898), p. 298, ill. p. 296 // P. Molmenti, *Il Moretto da Brescia* (1898), p. 101 // U. Fleres, *Le Gallerie nazionali italiane*, iv (1899), pp. 285 ff. // B. Berenson, *No. Ital. Pirs.* (1907), p. 264; *Ital. Pictures* (1932), p. 375; *Pittura italiana del rinascimento* (1936), p. 322; and *Central and No. Ital. Schools* (1968), p. 278 // T. Borenius, ed., in Crowe and Cavalcaselle, *Ptg. in No. Italy* (1912), iii, p. 300 // B. Burroughs, *Met. Mus. Bull.*, xxiii (1928), pp. 216 f., ill. // *Pantheon*, II (1928), p. 570, ill. p. 568 // A. Venturi, *Storia*, ix, part iv (1929), p. 203, calls it a portrait of a member of the Martinengo family // G. Gronau, in Thieme-Becker, xxv (1931), p. 141 // L. Venturi, *Pittura italiana in Amer.* (1931), pl. cccxciv, assigns it to the painter's early period; and *Ital. Ptg. in Amer.* (1933), pl. 534 // G. Gombosi, *Moretto da Brescia* (1943), pp. 34, 105, 110, no. 158, fig. 27, dates it about 1520-1525 // C. Boselli, *Il Moretto* (1954), p. 71.

EXHIBITED: Ateneo, Brescia, 1878, *Pittura Bresciana*, no. 73 (lent by the Fassati family); The Hermitage, Leningrad, 1975, *100 Paintings from the Metropolitan Museum*, no. 7; Pushkin Museum, Moscow, 1975, *100 Paintings from the Metropolitan Museum*, no. 7; Royal Academy, London, 1983-1984, *The Genius of Venice*, no. 58.

EX COLL.: ?Contessa Margherita Erizzo Maffei, Brescia (before 1853); Contessa Beatrice Erizzo Maffei Fenaroli, Brescia (by 1853-before 1862); Conte Gerolamo Fenaroli Avogadro, Brescia (by 1862-before 1873); Marchesa Maria Livia Fenaroli Fassati, Milan (by 1873); Marchese Ippolito Fassati, Milan (by 1898-after 1912); [Elia Volpi, Florence, until 1916]; [M. Knoedler & Co., London and New York, 1916-1928].

PURCHASE, ROGERS FUND, 1928

## Giovanni Battista Moroni

Born no later than 1524; died 1578. School of Lombardy. Moroni, who was born in Albino near Bergamo, studied in Brescia under Moretto, and was influenced by the work of Savoldo and Lotto. He painted a number of important altarpieces for the churches of Bergamo, but he is chiefly famous for his many fine portraits, which seem to be extremely objective, entirely without rhetoric or flattery. He may be considered one of the forerunners of the Lombard realist tradition.

### *Bartolommeo Bonghi*

13.177 (Plate 75)

Bartolommeo Bonghi (died 1584), who belonged to one of the oldest families of Bergamo, was a doctor of canon and civil law and a distinguished jurist. He held important ecclesiastical offices in Bergamo, and he served for a year (1552-1553) as rector of the University of Pavia. The book Bonghi holds is a commentary on Justinian's *Pandects* (the codification of Roman civil law), which Camillo Plauzio Pezzoni, one of his colleagues at the university, dedicated to him in 1553. Our portrait was probably painted at that time; it certainly belongs to Moroni's early period. The cap he wears, a *beretta a corni*, was proper either to ecclesiastics or to doctors of law.<sup>1</sup> It probably denotes his rectorship at Pavia. A date about 1560 has been proposed by Lendorff and Gregori, but the handling is tighter, and the composition insufficiently evolved. It should perhaps be noted that, according to Caversazzi (see Refs., 1919), the communal tower of Bergamo seen through the window is shown as it appeared prior to work carried out in 1551-1552. The inscription, which is dated 1584 (after the death of both artist and sitter), and the coat of arms are later additions, but there can be no doubt about the identity of the subject.

Three copies of the picture are known: in a private collection, Bergamo; formerly in the Ernst Museum, Budapest (no. 332); and

in the National Gallery, Prague (no. O 8323). The Prague picture does not include the inscription or the coat of arms and shows, at the base of the window, a deep, sloping ledge (see *Ars Una*, I, 1923-24, p. 295, ill.). Examination of our picture under infrared light confirms that the window was originally conceived in the same way.

1. See Cesare Vecellio, *Degli abiti antichi e moderni* . . . (1590), pl. 127, in which the rector of the University of Padua is shown wearing such a hat.

Inscribed (at left): BARTHOLOMEVS BONGVS. I[VRI]. V[TRIVSQVE]. D[OCTOR]. / CAN[ONIC]VS ET PRIMICER[I]VS CATH[EDRA]LIS BERG[AMEN]SIS / PROTHONOT[ARI]VS AP[OSTOLICI] LICVS. COMES ET AEQVVS / ANNO. D[OMINI]. MCLXXXIV. (Bartolommeo Bonghi, doctor of either law [eg. canon and civil], canon and dean of the cathedral of Bergamo, apostolic protonotary, count and knight, in the year of Our Lord 1584); (on book) PLAV I. sup. I. / I. ff. si qs Ius/dic. non obtempe. (from a commentary by Plauzio on the *Pandects*: *Camilli Plautii* . . . *Commentaria ad. L. l. ff. si quis Iusdicenti non obtemperaverit in principio*, 1553).

Arms (upper right): barry of six, or and gules.

Oil on canvas. H. 40, w. 32 1/4 in. (101.6 × 81.9 cm.).

The picture is in excellent state except for the overpaint on the original window ledge, which is riddled with restorations.

REFERENCES: The authorities cited below attribute this painting to Moroni. C.F. von Rumohr, *Drei Reisen nach Italien* (1832), p. 320, mentions the portrait in Casa Brembati, Bergamo, and suggests that the inscription could be an addition // G.F. Waagen, *Treasures-Gr. Brit.* (1854), II, p. 419; and *Galleries and Cabinets* (1857), p. 104 // A. Piccinelli (marginal notes, about 1863-65), in F.M. Tassi, *Vite de' pittori scultori e architetti bergamaschi* (1793), I, p. 171, notes that the Casa Brembati picture was restored in 1825, and was sold to S. Jones in 1833 // C. Blanc, *Histoire des peintres, école vénitienne* (1868), p. 4, note // B. Blurroughs, *Met. Mus. Bull.*, VIII (1913), pp. 262 ff., ill. p. 257, notes that the coat of arms is, like the inscription, probably an addition // C. Caversazzil, *Bollettino della civica biblioteca di Bergamo*, VII (1913), pp. 153 f., notes that the tower in the background is the Torre Comunale of Bergamo and that the inscription on the book refers to Plauzio; *Bollettino della civica biblioteca di Bergamo*, XIII (1919), pp. 12 f., notes that Moroni shows the tower in a state prior to 1551-1552; *Rivista di Bergamo*, I (1922), pp. 68 ff., ill., supplies biographical information about Bonghi, explains the Plauzio inscription, dates the portrait 1553, and mentions a copy by Il Talpino; in G.B. Moroni (ed. Commissione per le onoranze a G.B. Moroni) (1939), pp. 57 f., ill.; and *Bollettino della civica biblioteca di Bergamo*, xxxv (1941), pp. 89 f., states that the view could not have been taken from the Palazzo Bonghi, as Cugini believed (see below), but was probably taken near via San Salvatore // *Emporium*, xxxix (1914), pp. 157 f., ill. // A. Locatelli Milesi, *Emporium*, XLIV (1916), p. 387, ill. // *Connoisseur*, LXXX (1928), p. 191, ill. p. 155 // H. Merten, *Giovanni Battista Moroni* (1928), pp. 49 f., no. 91, dates it about 1563 // G. Locatelli, *Bollettino della civica biblioteca di Bergamo*, xxv (1931), pp. 133 f., locates the view through the window as from the vicinity of San Salvatore // B. Berenson, *Ital. Pictures* (1932), p. 382; *Pittura italiana nel rinascimento* (1936), p. 328; and *Central and No. Ital. Schools* (1968), p. 287 // G. Lendorff, *Giovanni Battista Moroni* (1933), pp. 27, 49, 63 f., no. 32 (Italian ed., 1939, pp. 69, 130, no. 32, 169), dates it 1559-1560 // L. Venturi, *Pittura italiana in Amer.* (1931), pl. CCCXCIX, mentions a portrait dated 1560 in the Pinacoteca in Brescia by Moroni that he thinks may also show Bonghi; considers ours earlier; *Ital. Pigs. in Amer.* (1933), pl. 540 // E. Mazza, *Rivista di Bergamo*, XVII (1938), p. 492, ill. p. 486 // D. Cugini, *Moroni pittore* (1939), pp. 43 f., 317, fig. 22, believes the portrait was painted in the Palazzo Bonghi in Bergamo and dates it about 1558 // T. Torri, *La Torre civica di Bergamo* (1955), p. 15 // B. Belotti, *Storia di Bergamo e dei Bergamaschi*, III (1959), pp. 437, 478, note 57 bis, 522 // R. Bassi Rathgeb, *L'Arte*, LVIII (1959), p. 127, publishes A. Piccinelli's marginal note in F.M. Tassi, *Vite de' pittori scultori e architetti bergamaschi* // R. Levi Pisetzky, *Storia del costume in Italia*, III (1966), pp. 294, 299, fig. 138, dates it about 1555 and discusses the costume // F. Mazzini, ed., F. M. Tassi, *Vite de' pittori scultori e architetti berga-*

*maschi*, II (1970), pp. 203, 237, 341, publishes A. Piccinelli's marginal note // C. Lloyd, *Earlier Ital. Paintings in the Ashmolean Museum* (1977), p. 129, note 8 // H. Brigstocke, *Burl. Mag.*, cxx (1978), p. 461, notes that the pose may derive from Titian or Lotto; *Italian and Spanish Paintings in the National Gallery of Scotland* (1978), pp. 86, 88, note 11 // D. Sutton, *Apollo*, cix (1979), p. 423, fig. 21 // M. Gregori, *Giovanni Battista Moroni: tutte le opere* (1979), pp. 100, 244, 260, 288 f., no. 160, 294, fig. 343, dates it about 1560, noting, however, that it may commemorate Bonghi's nomination as rector of the University of Pavia seven years earlier and that it may have been destined for the university there; rejects Venturi's identification of the portrait in Brescia as Bonghi; and *Giovanni Battista Moroni* (ex. cat., 1979), pp. 26, 34, 57, 136 // O. Pujmanová, *Umeni*, xxviii (1980), pp. 146 ff., notes 19, 20, 22, fig. 4, dates it about 1552/53, when Bonghi was rector at Pavia, and attributes the Prague copy to Enea Talpino, known as Salmeggia.

EXHIBITED: British Institution, London, 1861, no. 55 (as Francesco Moroni, lent by Lord Taunton); Museum of Fine Arts, Boston, 1970, *Masterpieces of Painting in the Metropolitan Museum of Art* (cat., p. 22); The Hermitage, Leningrad, 1975, *100 Paintings from the Metropolitan Museum*, no. 8; Pushkin Museum, Moscow, 1975, *100 Paintings from the Metropolitan Museum*, no. 8.

EX COLL.: the Brembati family, Bergamo (by 1825-1833); William Jones, Clytha, North Wales (1833-1852; sale, Christie's, London, May 8, 1852, no. 112); Miss Talbot, London (?) (1852); Henry Labouchere, Lord Taunton, Stoke, near Windsor (by 1854-1869); the Hon. Mrs. Edward James Stanley (Mary Dorothy Labouchere), Quantock Lodge, Bridgewater, Somerset (1869-1913); [R. Langton Douglas, London, 1913].

PURCHASE, JOSEPH PULITZER BEQUEST, 1913

## Portrait of a Warrior

30.95.238 (Plate 76)

On the basis of the inscription at the lower right the sitter was tentatively identified by M. Gregori (see Refs., 1979) as Galeazzo Settala, a member of one of the oldest and most illustrious families of Milan. Galeazzo was a knight of the Teutonic Order and vigorously opposed its secularization by the Grand Master, Albert of Brandenburg, in 1525. The motto *Treu und Fromm*, which is thought to refer to his support of the Catholic faith, seems to have been assumed by other members of the family only in the eighteenth century.<sup>1</sup>

The device on the triangular pendant the sitter wears is not, however, the cross of the Teutonic Order, but a device of the Order of the Golden Fleece, bearing two branches in saltire and the flints and steels of Burgundy.<sup>3</sup> Galeazzo is not known to have been a member of the Order of the Golden Fleece. Furthermore, G. Fogolari notes that he was a page at the court of Lodovico Sforza, who was exiled from Milan in 1499.<sup>3</sup> This would suggest that he was born not later than 1490, and he would therefore have been, at the presumed date of this portrait, a man in his sixties. The sitter appears to be much younger, and the question of his identity therefore remains unresolved.

The inscription at the upper left, sometimes interpreted as TOR. / ... [1]518, is a later addition and now too damaged to be legible. The portrait is datable on grounds of style in the early 1550's.

1. The primary source on Galeazzo is L. Tettoni and F. Saladini, *Teatro araldico*, I (1841), n.p.

2. This identification is proposed by Helmut Nickel, curator of Arms and Armor at the Museum.

3. G. Fogolari, *Arch. storico lombardo*, ser. 3, xiv (1900), pp. 62 f.

Formerly attributed by the Museum to Moroni (Cat., 1940) and then to Nicolas Neufchatel (called Lucidel).

Inscribed (at right): TREV. VND / FRVMB.  
("Faithful and devout").

Oil on canvas. H. 48, w. 40 1/2 in. (121.9 × 102.9 cm.).

Although the hands and the costume read well and are still in a fairly good state of preservation, the head and background are very worn and much restored. There is an addition at the top of 1 1/2 in.

REFERENCES: The authorities cited below, with the exception of A.B. de Vries and F. Zeri (1952 and 1962), attribute this painting to Moroni. R. Stiassny, *Repert. für Kstwiss.*, xi (1888), p. 395, cites it in the Casa Cereda-Rovelli, Milan // C. von Lützow, *Graphischen Künste*, xiv (1891), p. 23, mentions the picture in the Cereda-Bonomi collection in Milan, identifies the sitter as a German mercenary captain, and considers it an early work // B. Berenson,

*Gaz. des B.-A.*, ser. 3, xv (1896), p. 201, dates it in Moroni's middle period; *No. Ital. Ptrs.* (1907), p. 272; *Ital. Pictures* (1932), p. 382; *Pitture italiane del rinascimento* (1936), p. 328; and *Central and No. Ital. Schools* (1968), p. 287 // G. Frizzoni, *Arte e storia*, xvi (1897), p. 18 // J. Burckhardt, *Beiträge zur Kunstgeschichte von Italien* (1898), p. 294 // G. Carotti, *Le Gallerie nazionali italiane*, iv (1899), pp. 298 f., mistakenly says that it once belonged to Teodoro Lechi in Brescia // P. C[halfin], *Museum of Fine Arts Bulletin, Boston*, I (1903), p. 30 // J. Breck, *Rass. d'arte*, xi (1911), p. 113, ill. // H. Merten, *Giovanni Battista Moroni* (1928), p. 34, no. 62, dates it around 1555 // A. Venturi, *Storia*, ix, pt. iv (1929), p. 277 // B. Burroughs, *Met. Mus. Bull.*, xxvi (1931), sect. II, p. 15 // G. Lendorff, *Giovanni Battista Moroni* (1933), pp. 25, 27, 59, no. 21, 98 (Italian ed., 1939, pp. 65, 127, no. 21, 169), calls it a German officer and dates it 1555-1559 // D. Cugini, *Moroni pittore* (1939), p. 318 // A.B. de Vries (verbal opinion, 1951) suggests that it may be by a German painter, mentioning Lorenz Strauch of Nuremberg // F. Zeri (in a letter, 1952) believes it to be by a German artist working in Venice; (verbal opinion, about 1962) accepts the attribution to Neufchatel; (in a letter, 1977) accepts the attribution to Moroni // M. Gregori, *Giovanni Battista Moroni* (1979), pp. 99, 289, no. 161, fig. 4, suggests that the sitter may be Galeazzo Set-tala and the picture may be identical with one cited in 1680 as by Titian; dates it about 1554; and *Giovanni Battista Moroni* (ex. cat., 1979), pp. 28, 48, dates it around 1551-1552.

EXHIBITED: Metropolitan Museum, New York, 1894, no. 263 (lent by Theodore M. Davis); Museum of Fine Arts, Boston, 1903 (lent by Theodore M. Davis).

EX COLL.: ?Luigi Bonomi, Milan; the Bonomi-Cereda family, Milan (by 1891-1894); Theodore M. Davis, Newport (1894-1915).

BEQUEST OF THEODORE M. DAVIS, 1915.  
THEODORE M. DAVIS COLLECTION

### *Abbe Lucrezia Agliardi Vertova* 30.95.255 (Plate 74)

The widow of Francesco Vertova (died about 1516), Lucrezia Agliardi (born 1490?) founded the Carmelite convent of Sant'Anna in Albino in 1525. In her will of 1556 she named the convent beneficiary, specifying that she was to be buried there. It has been plausibly deduced that the present portrait was commissioned on this occasion and that the date in the inscription records

her death. The portrait has always been considered a key work, notable for the severity of its design and its lack of idealization.

Tassi records a different inscription, but it is now established that prior to 1793, when he saw the portrait in the convent, another inscription had been added. The inscription Tassi saw was removed when the painting was cleaned and relined in 1854 (see Refs., Piccinelli, about 1863-65). The two known copies in private collections in Bergamo record the present, original inscription.

Inscribed: LVCRETIA NOBILISS[IMI]. ALEXIS ALARDI / BERGOMENSIS FILIA HONORATISS[IMI]. / FRANCISCI CATANEI VERTVATIS / VXOR DIVAE ANNAE ALBINENSE / TEMPLVM IPSA STATVENDV CVRAVIT. / M.D.LVII. ("Lucretia, daughter of the most noble Alessio Agliardi of Bergamo, wife of the most honorable Francesco Cataneo Vertova, herself founded the church of Saint Anne at Albino. 1557").

Oil on canvas. H. 36, w. 27 in. (91.4 × 68.6 cm.).

The painting, which was relined and cleaned in 1979, is in excellent state.

REFERENCES: The authorities cited below attribute this painting to Moroni. D. Calvi, *Delle chiese della città e della diocesi di Bergamo* (Ms., Bergamo, Biblioteca Civica, I. D. 7 14-15-16) (about 1668-1670), f. 106r., mentions it in the convent of Sant'Anna // F.M. Tassi, *Vite de' pittori scultori e architetti bergamaschi* (1793), I, p. 165, describes it in the convent, recording the altered inscription // G. Maironi da Ponte, *Dizionario odepotico... della provincia bergamasca*, I (1819), p. 10 // C. Fachinetti, *Elenco delle pitture e sculture... estratto dal Dizionario odepotico del sig. Maironi da Ponte, in Bergamo o sia notizie Patrie*, 1823, p. 66 // A. Piccinelli (marginal notes, about 1863-65), in F.M. Tassi, *Vite de' pittori scultori e architetti bergamaschi* (1793), I, p. 165, notes that according to Marenzi it was sold by the nuns in 1799, that it is now in the Baglioni collection, and that it was cleaned and relined in 1854, during which the original inscription was uncovered // P. Locatelli, *Illustri bergamaschi* (1867), I, p. 388, note, mentions it in the possession of the Noli family // C. Blanc, *Histoire des peintres, école vénitienne* (1868), p. 4 // B. Berenson, *Gaz. des B.-A.*, ser. 3, xv (1896), p. 202, ill. p. 201, identifies it with the picture mentioned by Tassi; *No. Ital. Ptrs.* (1907), p. 272; *Ital. Pictures* (1932), p. 382;

*Pitture italiane del rinascimento* (1936), p. 328; and *Central and No. Ital. Schools* (1968), p. 287 // G. Moratti, *Raccolta di pittori che dipinsero in Bergamo...* (1900), III, part II (Ms., Bergamo, Biblioteca Civica, oo, 7, 10-1-2, ff.) // P. C[halfin], *Museum of Fine Arts Bulletin, Boston*, I (1903), p. 30 // J. Breck, *Rass. d'arte*, XI (1911), p. 113, ill. p. 112 // E. Fornoni, *Note biografiche su pittori bergamaschi* (Ms., Bergamo, Curia vescovile, about 1915-1922), ff. 24 f. // C. Caversazzi, *Rivista di Bergamo*, I (1922), p. 67, dates it 1556, suggesting that the year 1557 was added when Lucrezia died, and notes a copy in Bergamo; *Bollettino della civica biblioteca di Bergamo*, XXVIII (1934), p. 94, lists two copies; and, in G.B. Moroni (ed. Commissione per le onoranze a G.B. Moroni) (1939), pp. 34 ff., 59 // F.J. Mather, Jr., *A History of Italian Painting* (1923), p. 423 // A. Locatelli Milesi, *Bollettino della civica biblioteca di Bergamo*, I (1928), p. 28, notes that in 1870 and 1875 it belonged to Ercole Baglioni // H. Merten, *Giovanni Battista Moroni* (1928), pp. 38 f., no. 71 // A. Venturi, *Storia*, IX, part IV (1929), p. 205, identifies it with the portrait mentioned by Tassi, but gives the wrong inscription // B. Burroughs, *Met. Mus. Bull.*, XXVI (1931), sect. II, p. 14, ill. p. 20 // P. Arrighi, in Thieme-Becker, XXV (1931), p. 165 // L. Venturi, *Pitture italiane in Amer.* (1931), pl. CCCXCVII; *Ital. Pgs. in Amer.* (1933), pl. 537 // G. Lendorff, *Giovanni Battista Moroni* (1933), pp. 1, 22 f., 27, 55, no. 9 (Italian ed., 1939, pp. 18, 60 f., 65, 125, no. 9, 169), identifies it with the portrait mentioned by Tassi // H. Tietze, *Meisterwerke Europäischer Malerei in Amerika* (1935), p. 330, pl. 95 // D. Cugini, *Moroni pittore* (1939), pp. 151 ff., 317, pl. 28, accepts Caversazzi's suggestion that it was painted in 1556; and *La Voce di Bergamo* (10 June 1939), p. 4 // R. Cipriani and G. Testori, *I Pittori della realtà in Lombardia* (ex cat., 1953), pp. 25, no. 8, 79, pl. 8; and G. Testori, *Moroni in Val Seriana* (1978), p. 65 // G. De Logu, *Pittura veneziana dal XIV al XVIII secolo* (1958), p. 267 // R. Bassi Rathgeb, *L'Arte*, LVIII (1959), p. 126, publishes Piccinelli's marginal notes to F. M. Tassi, *Vite de' pittori scultori e architetti bergamaschi* // E. Spina, *Giovan Battista Moroni* (I Maestri del colore) (1966), p. 1 // F. Mazzini, ed., in F.M. Tassi, *Vite de' pittori scultori e architetti bergamaschi*, II (1970), p. 201, 340 f., quotes Piccinelli's marginal notes // L. Vertova, *Antichità viva*, xv (1976), pp. 8 ff., fig. 5, thinks that Tassi and Locatelli saw not the original portrait but a copy, which she states [incorrectly] was in the Casa Noli in 1867, and notes that the name Cataneo refers to the title of Capitano di Vertova // M. Gregori, *Giovan Battista Moroni* (1979), pp. 101, 106, 289 f., no. 162, fig. 336, dates it about 1555-1557 and lists the current location of the two copies; *Giovan Battista Moroni* (ex. cat., 1979), pp. 28, 30, 34, 51, 67, 112 f., no. 20, 301 f., 342, ill. p. 114, dates it 1556-1557, and notes that in 1556 Moroni's cousin was syndic of the convent // S.M. Newton, in *Giovan Battista Moroni* (ex. cat., 1979), p. 293, notes that the veil worn by Lucrezia could signify either her position as foundress of the convent or her wid-



owhood // E. Samuels, *Bernard Berenson: The Making of a Connoisseur* (1979), pp. 182, 243.

EXHIBITED: Bergamo, 1870, *Esposizione provinciale bergamasca*, p. 43 (lent by Ercole Baglioni); Bergamo, 1875, *Esposizione d'arte antica*, no. 18 (lent by Ercole Baglioni); Metropolitan Museum, New York, 1894, no. 264 (lent by Theodore M. Davis); Worcester Art Museum, Worcester, 1898-1899, *Winter Exhibition*, no. 36 (lent by Theodore M. Davis); Museum of Fine Arts, Boston, 1903 (lent by Theodore M. Davis); Dallas Museum of Fine Arts, 1947, 30 *Masterpieces*; Palazzo Reale, Milan, 1953, *I Pittori della realtà in Lombardia*, no. 8;

Palazzo della Ragione, Bergamo, 1979, *Giovan Battista Moroni*, no. 20.

PROVENANCE: the convent of Sant'Anna, Albino (suppressed 1797).

EX COLL.: Giovanni Battista Noli, Bergamo (from 1799); Elena Noli Baglioni, Bergamo (by about 1863/65); Ercole Baglioni, Bergamo (by 1870- after 1875); Dionigio Zanchi, Bergamo (1893); Theodore M. Davis, Newport, R.I. (1893-1915).

BEQUEST OF THEODORE M. DAVIS, 1915.  
THEODORE M. DAVIS COLLECTION

## L'Ortolano

Real name Giovanni Battista Benvenuti. Active by 1512; died after 1527. School of Ferrara. Although there are no signed or documented works by L'Ortolano, he is recorded as a painter in Ferrara in 1512, 1520, and 1524. An altarpiece from the church of S. Maria at Bondeno, near Ferrara (now in the National Gallery, London, no. 669), has been attributed to him since 1621. This and a group of closely related works show a style very close to that of his contemporary, Garofalo (1481?-1559). He was apparently trained in Ferrara, and was influenced by painters working there or in the region, especially Lorenzo Costa, Boccaccio Boccaccino and Dosso Dossi. In comparison with Garofalo's more fluid style L'Ortolano's is rather old-fashioned, and is characterized by sharper drawing and brighter coloring.

### *The Adoration of the Shepherds*

30.95.296 (Plate 56)

The composition is intimately related to that of an altarpiece of the Adoration with the Magdalen, Saint Francis and the young Saint John the Baptist, dated 1527, in the Doria Pamphili Gallery, Rome (no. 180; 225 × 160 cm.). The solid forms and vivid colors, together with the landscape showing Dosso's influence, are typical of the painter's late period.

Formerly attributed by the Museum to Garofalo.

Oil on canvas, transferred from wood. H. 19 3/8, w. 28 3/4 in. (49.2 × 73 cm.).

Horizontal panel cracks somewhat disfigure the composition. The head of the seated

figure in the middle ground is damaged and the cloak of Saint Joseph is worn and much restored. Apart from these damages, the picture is in fine state.

REFERENCES: The authorities cited below, with the exception of G. Morelli, B. Berenson (1896), and B. Burroughs, attribute this painting to L'Ortolano. J. Burckhardt, (A. von Zahn, *Der Cicerone* ed., 1874), III, p. 1037 // G. Morelli [I. Lermolieff], *Kstkerit. Stud.-Rom.* (1890), pp. 265 f., considers it the earliest work of Garofalo, painted several years before the Adoration in the Doria Pamphili Gallery; *Italian Painters* (1892), pp. 205 f. // A. Venturi, *Nuova antologia di scienze, lettere ed arti*, ser. 3, XXXIV (1891), p. 428, calls it an early work; *Il Museo e la Galleria Borghese* (1893), p. 188; *Arch. stor. dell'arte*, VII (1894), pp. 96 f., 102, fig. 10a; *Storia*, IX, part IV (1929), pp. 321, 343, note 1, fig. 265; and *Enciclopedia italiana*, XXV (1935), p. 634 // R.H. Benson, *Pictures . . . of the School of Ferrara-Bologna, 1440-1540* (ex. cat., 1894), pp. xxvii ff., 54, no. 8 (photograph), calls it his earliest known

painting // B. Berenson, *Gaz. des B.-A.*, ser. 3, xv (1896), p. 202, calls it an early work by Garofalo; *No. Ital. Ptrs.* (1907), p. 276; *Ital. Pictures* (1932), p. 404; *Pittura italiana del rinascimento* (1936), p. 347; and *Central and No. Ital. Schools* (1968), p. 306, calls it a small variant of the Adoration in the Doria Pamphili Gallery // G. Gruyer, *L'Art Ferrarais* (1897), II, pp. 325, 333, 337 // E. Jacobsen, *Repert. für Kstwiss.*, xxiii (1900), pp. 367 f. // G. Lafenestre and E. Richtenberger, *Rome...* (1905), pp. 208 f., 248, call it an early work // E.G. Gardner, *Painters of the School of Ferrara* (1911), pp. 185, 240, note 1, ill. opp. p. 182, dates it in his early period // J. Breck, *Rass. d'arte*, xi (1911), p. 114, ill. // B. Burroughs, *Met. Mus. Bull.*, xxvi (1931), Mar., sect. II, p. 14, ill. p. 18, considers it the earliest known work of Garofalo // W.R. Valentiner, in Thieme-Becker, xxvi (1932), p. 67 // R.

Longhi (unpublished opinion, 1937) dates it about 1520-1525 // R. Offner (verbally, 1937) // T.H. Fokker, *Phoebus*, II (1949), pp. 156 ff., fig. 1, calls it an early work, noting however that the Adoration in the Doria Pamphili Gallery is dated 1527 // G. Frabetti, *L'Ortolano* (1966), pp. 30 f., 57 f., no. 43, 62, fig. 55, dates it close in time to the Adoration of 1527, and suggests that it may be identical with an Adoration of the Shepherds recorded in a note of Boschini to Baruffaldi [*Vite de' pittori e scultori ferraresi*, 1841, II, p. 525].

EX COLL.: Borghese Gallery, Rome (until about 1890); [Stefano Bardini, Florence, 1894]; Theodore M. Davis, Newport (1894-1915).

BEQUEST OF THEODORE M. DAVIS, 1915.  
THEODORE M. DAVIS COLLECTION

## Bartolomeo Passerotti

Bartolomeo Passerotti; also spelled Passarotti. Born 1529; died 1592. School of Bologna. Between about 1551 and about 1565 Passerotti lived in Rome, where he studied with Taddeo Zuccaro. He was also influenced by painters of the school of Parma, particularly Correggio, and by Venetian art. Passerotti's altarpieces are rather conventional, but he is well known for his genre scenes of market stalls, in which he experimented with elements of caricature and introduced abundant and varied still lifes. He was particularly renowned as a portraitist, receiving commissions from Popes and Cardinals, and from the most distinguished figures in Bolognese society. Agostino Carracci was one of Passerotti's many pupils.

### *Portrait of a Knight of Malta*

41.100.5 (Plate 77)

The composition is apparently derived from a model current in Rome, very likely by Jacopino del Conte, but the brushwork reflects Venetian technique around the middle of the century, especially that of the young Jacopo Tintoretto. The treatment of highlights, the thin layer of colors, and the general tone are quite typical of Passerotti, and the date is consistent with his work at that moment.

Formerly attributed by the Museum to Jacopino del Conte (?).

Inscribed and dated (lower right): MDLXVI

/ ÆTATIS SVÆ / ANN XXIX.

Oil on canvas. H. 35, w. 26 1/4 in. (88.9 × 66.7 cm.).

Although there are paint losses along the edges, the general state of the picture is very good. The surface has, however, been flattened by lining.

REFERENCES: F.M. Perkins, *Rass. d'arte*, xiv (1914), p. 86, ill. p. 83, attributes this painting to El Greco // A.L. Mayer (in a letter, 1914) rejects the attribution to El Greco, suggesting that the painter might be Girolamo Mazzola Bedoli // E.K. Waterhouse, *Art Studies*, viii (1930), part 1, pp. 78, 87, no. 17, fig. 19, attributes it to El Greco and dates it a little later than the portrait of Giulio

Clovio, which was painted in 1571 // M. Legendre and A. Hartmann, *El Greco* (1937), pl. 78, call it a work of the Roman period of El Greco // W. Suida (verbally, 1941) attributes it to Giovanni Paolo Cavagna // M. Salinger, *Met. Mus. Bull.*, n.s., II (1944), pp. 164 f., ill., tentatively suggests an attribution to Jacopino del Conte // F. Zeri (in a letter, 1949) rejects the proposed attribution to Jacopino, suggesting that the picture is north Italian // J. Camón Aznar, *Dominico Greco* (1950), I, p. 133, fig. 77, II, pp. 1392, no. 713, 1434, tentatively accepts the attribution to Jacopino // P. Pouncey (verbally, 1958) considers it close to Alessandro Allori // F. Bologna (verbally, 1961) at-

tributes it to Bartolomeo Passerotti // H.E. Wethey, *El Greco and His School* (1962), II, pp. 204 f., no. x-183, following Zeri, calls it north Italian.

EXHIBITED: World's Fair, New York, 1940, *Masterpieces of Art*, no. 110-a (as El Greco, lent by Mr. and Mrs. George Blumenthal); Memorial Union Gallery, Madison, Wisconsin, 1949, *Old Masters from the Metropolitan* (as Jacopino del Conte?).

EX COLL.: [Sangiorgi, Rome, 1910]; George and Florence Blumenthal, New York (1910-1941; cat., I, 1926, pl. LIII, as El Greco).

GIFT OF GEORGE BLUMENTHAL, 1941

## Calisto Piazza

Also called Calisto da Lodi. Active by 1524; died after 1556. School of Lombardy. Calisto Piazza belonged to a family of artists and was trained by his father Martino and his uncle Albertino, both painters from Lodi, a small town near Milan. He had two brothers, Cesare and Scipione, with whom he occasionally collaborated, and his son, Fulvio, also assisted him. From 1524 Calisto was active for several years in and around Brescia, and there are a number of dated paintings from this period. Later he worked in Lodi and Milan. His principal achievement is the decoration of the church of the Incoronata at Lodi, where he and his brothers were employed between 1530 and 1532, and again from 1534 to 1538, executing both altarpieces and frescoes. By 1546 he had settled in Milan, where he is also recorded in 1555. Calisto was influenced by the Brescian painters Girolamo Romanino and Moretto, but he also studied Venetian art, and the work of Pordenone in Cremona.

### *Portrait of a Gentleman*

41.100.7 (Plate 66)

The attribution to Calisto Piazza is suggested by the characteristic handling of the paint (particularly in the sleeve of the fur-trimmed coat), as well as by the mood of the sitter, closely recalling portraits of donors in his documented works. The model for the composition was probably a Venetian portrait of about 1525-1530, but the style shows the influence of Romanino. The portrait should be dated between 1530 and 1535. A fragmentary portrait of a young nobleman in the Royal Museum, Copenhagen (no. 542), is very close to ours both in the expression of the sitter and in the treatment of his face and fur

collar. The Copenhagen portrait probably dates from the same moment in the artist's career.

Formerly attributed by the Museum to Lorenzo Lotto.

Oil on canvas. H. 38, w. 32 1/2 in. (96.5 × 82.6 cm.).

Despite the lively handling, the surface is entirely bereft of impasto due to extreme flattening in a past lining. The face and hands are very worn, and although the distinctive drawing has not been falsified, there are innumerable losses, which have been inpainted. The contour of the hat, the sitter's right sleeve and the collar at his left shoulder have been strengthened,

and all of the blacks are worn and have been largely gone over.

REFERENCES: The authorities cited below, with the exception of Bianconi and Mariani Canova, attribute this painting to Lorenzo Lotto. *American Art News*, IV (May 12, 1906), p. 4 // T. Borenus, ed., in Crowe and Cavalcaselle, *Ptg. in No. Italy* (1912), III, p. 428, note 1, no. 10 // B. Berenson, *Ital. Pictures* (1932), p. 310; *Pitture italiane del rinascimento* (1936), p. 266; *Lotto* (1955), pp. 137 ff., 180, 217, pl. 273, dates it before 1535, and notes that it anticipates Moretto and Moroni; and *Ven. School* (1957), p. 104 // W. Suida (verbally, 1941) doubtfully accepts the attribution to the late period of Lotto, rejecting a possible ascription to Romanino // L. Coletti, *Lotto* (1953), pl. 125 // P. Bianconi, *Tutta la pittura di Lorenzo Lotto* (1955),

p. 76, includes it among the works that Berenson and Coletti attribute to Lotto // G. Mariani Canova, *L'Opera completa del Lotto* (1975), p. 125, no. 377, lists it among attributed works // H. Brigstocke, *Burl. Mag.*, CXX (1978), p. 461.

EXHIBITED: Columbus Museum, Columbus, Georgia, 1969-1970, *Old Master Paintings* (as Lorenzo Lotto).

EX COLL.: Marchese Torregiani, Florence; [Stefano Bardini, Florence, until 1902; cat., 1902, no. 677, as Lotto; sale, Christie's, London, May 30, 1902, no. 604, as Lotto]; [Martin Colnaghi, London, 1902]; [Dowdeswell & Dowdeswell, London]; Bernard Berenson, Settignano; George and Florence Blumenthal, New York (1906-1941; cat., 1, 1926, pl. XLIII, as Lotto).

GIFT OF GEORGE BLUMENTHAL, 1941

## Pietro da Rimini

Known activity 1324-1333. School of the Romagna. In 1324 Pietro da Rimini painted a polyptych, now lost, for the high altar of the church of the Eremitani in Padua. His partner in this work, Giuliano da Rimini, was probably his master. There are two signed works by Pietro da Rimini: a damaged fresco representing Saint Francis in the monastery of the Franciscans in Montottone, dated 1333, and a large crucifix in the Chiesa dei Morti in Urbania. The other panels and frescoes that have been attributed to him betray a curious combination of influences. Beside the mark left on his style by his master Giuliano da Rimini, there are reflections of the works of Giotto's middle period and, in certain paintings, which may be his mature works, of late Roman and Byzantine sculptures, as well as of Gothic art.

### *The Crucified Christ* (fragment of a crucifix)

39.42 (Plate 1)

This panel is a fragment of a large painted crucifix. The top and arms were probably terminated by half-length figures of Christ blessing, the Virgin, and Saint John, perhaps the fragments now in the Walters Art Gallery in Baltimore (nos. 37.634A-C). As in many Riminese crosses the figure of Christ follows a design formulated in the large crucifix in the Tempio Malatestiano in Rimini, which some critics believe is by Giotto. Our painting is close in style to

the fresco cycle in the church of Santa Chiara in Ravenna, convincingly attributed to Pietro da Rimini, and although the chronology of Pietro's work is still confused, the elongated body and the facial type suggest that it may be a late work.

Formerly attributed by the Museum to the Workshop of Baronzio (Cat., 1940).

Tempera and gold on wood; halo in high relief. H. 40 7/8, w. 18 in. (103.8 × 45 cm.).

The panel, which has been cut down all around, is cradled. It is not easy to read the state of the picture due to an old, oxi-

dized varnish, but the background has suffered many paint losses and the raised portion of the halo has largely crumbled away. However, the original gilding is still present, and the head and body of Christ are fairly well preserved. It should be noted that linen was laid between the original wood panel and the layer of gesso.

REFERENCES: B. Berenson, *Ital. Pictures* (1932), p. 44, lists this painting as a work by Giovanni Baronzio; and *Central and No. Ital. Schools* (1968), p. 357, lists it, as a fragment, among Riminese Trecento paintings // M. Salmi (in a letter, 1932) considers it similar to works by followers of Pietro da Rimini and superior to those by Baronzio; and *Rivista del R. Istituto di Archeologia e Storia dell'Arte*, v (1935), p. 104, fig. 10 // A. Corbara (in a letter, 1934) relates it to a crucifix in the church of Sant'

Agostino in Rimini, noting the influence of Pietro Lorenzetti; and (in a letter, 1969) attributes it to Pietro da Rimini or his circle // H.B. Wehle, *Met. Mus. Bull.*, xxxiv (1939), pp. 140 f., ill., attributes it to the workshop of Baronzio // W. Arslan (in a letter, 1952) believes it is Riminese, but not from the school of Baronzio // F. Zeri (verbally, 1957) calls this a work of Pietro da Rimini, close to the frescoes in the church of Santa Chiara, Ravenna; and *Italian Paintings in the Walters Art Gallery* (1976), I, pp. 60 f., tentatively suggests that three fragments from the terminals of a crucifix in the Walters Art Gallery in Baltimore may be part of our painting, suggesting a date during the early 1340's // C. Volpe, *La Pittura riminese del trecento* (1965), pp. 54, 80, fig. 180, attributes it to an anonymous painter of the school of Rimini and dates it around 1330-1340.

EX COLL.: [Girolamo Palumbo, Rome, 1929]; Mrs. W. Murray Crane, New York (1929-1939).

GIFT OF MRS. W. MURRAY CRANE, 1939

## Ambrogio de Predis

Giovanni Ambrogio de Predis; also called Preda. Active by 1472; died after 1508. School of Milan. Ambrogio de Predis was schooled in the tradition of Foppa, Butinone, and Zenale. In 1472 he is mentioned as a miniature painter. By 1482 Ambrogio was working for Lodovico il Moro in Milan and the following year Ambrogio, his half-brother Evangelista, and Leonardo da Vinci contracted to paint the *Madonna of the Rocks* and two angels (National Gallery, London) for the Confraternity of the Immaculate Conception in San Francesco Grande at Milan. In 1493 Ambrogio was at Innsbruck in the employ of the Emperor Maximilian I, for whom he made paintings and designs for medals and tapestries. It is probable that he was still alive as late as 1522. Ambrogio's work, under the influence of Leonardo, shows a curious compromise between traditional Lombard painting and Leonardesque chiaroscuro, and his interpretation of Leonardo's style is archaistic in spirit.

### *Girl with Cherries*

91.26.5 (Plate 29)

This picture has been attributed to several of Leonardo's followers in Milan – Andrea Solario, Giovanni Boltraffio, and Ambrogio de Predis. The modelling, the smooth finish and the grayish flesh tones make the ascription to Predis the most tenable. The subject has not been identified, but the idealized features are not those of a por-

trait, and the presence of the cherries suggests an allegory. The influence of Leonardo is pervasive. The closest parallel to our picture is the portrait thought to represent Francesco Archinto in the National Gallery, London (no. 1665), which is dated 1494, a date that may also be proposed for ours.

Formerly attributed by the Museum to Leonardo da Vinci, and later to his school.

Oil on wood. H. 19 1/4, w. 14 3/4 in. (48.9 × 37.5 cm.).

The panel is cradled. The general state of preservation is only fair. The surface has suffered from both solvent action and abrasion, as well as from mechanical losses due to movement of the panel. One important area that still retains some semblance of its original quality is the hair.

REFERENCES: B. Berenson, *Gaz. des B.-A.*, ser. 3, xv (1896), pp. 200 f., rejects the attribution to Leonardo, ascribing this painting to Giovanni Boltraffio; *No. Ital. Ptrs.* (1907), pp. 112, 161, ascribes it to Ambrogio de Predis; *Ital. Pictures* (1932), p. 472; *Pittura italiana del rinascimento* (1936), p. 405; and *Central and No. Ital. Schools* (1968), p. 108, pl. 367, lists it tentatively as a work of Ambrogio de Predis // G. Carotti, *Gallerie nazionali*, iv (1899), pp. 327, 330, lists it among the works of Boltraffio in his second, Leonardesque period // R. Fry (verbally, 1906) calls it a work of Ambrogio de Predis // M.H. Bernath, *New York und Boston* (1912), pp. 82, 84, tentatively accepts the attribution to Ambrogio de Predis // A. Venturi, *Storia*, vii, part iv (1915), pp. 1029 f., fig. 707, attributes it to Boltraffio // F. Malaguzzi Valeri, *La Corte di Lodovico il Moro*, iii (1917), p. 94, pl. iv, attributes it to Boltraffio // *International Studio*, lxxxix (1928), Jan., p. 37, ill., attributes it to Ambrogio de Predis // W. Suida, *Leonardo und sein Kreis* (1929), pp. 194, 292, pl. 212, attributes it tentatively to Solario; and (verbally, 1939) accepts with reservations the attribution to Ambrogio de Predis // H. Bodmer, *Leonardo* (Kl. der Kst.) (1931), pp. 375 f., ill. p. 97, calls it a copy of a painting by Leonardo or a work of his school // E. Michalski, *Zeitschr. für bild. Kst.*, lxxv (1931-1932), pp. 178 f., attributes it

to Bartolomeo Veneto, dating it around 1520, and observing the influence of the Milanese school // R. Longhi (unpublished opinion, 1937) attributes it to Ambrogio de Predis // A. Burroughs, *Art Criticism from a Laboratory* (1938), p. 87, notes the consistently thin handling of the paint in this and other paintings attributed to Ambrogio de Predis // R. Ofner (verbally, 1937) attributes it to Ambrogio de Predis // R.W. Kennedy, *Art Bulletin*, xxiv (1942), p. 196, describes it as a portrait of a young Milanese lady parading as Pomona, by Ambrogio de Predis // J. Bialostocki (in a letter, 1968) tentatively attributes it to Boltraffio, noting a relationship to Leonardo's Lady with the Ermine in Cracow; and with E.K.J. Reznicek, in *Die Kunst des 16. Jahrhunderts* (Propyläen Kunstgeschichte, viii) (1970), pp. 156, 165, fig. 9b, note the attribution to Ambrogio de Predis, but consider it closer to the style of Boltraffio // D. Brown, in *Essays Presented to Myron P. Gilmore* (1978), ii, pp. 34, 68, note 60, fig. 4, attributes it to Ambrogio de Predis, notes that it is inspired by Leonardo's portrait in Cracow, and dates it in the 1490's.

EXHIBITED: British Institution, London, 1836, no. 98 (as a Female Portrait by Leonardo da Vinci, lent by M.M. Zachary); Dallas Museum of Fine Arts, 1947, 30 *Masterpieces*.

EX COLL.: M.M. Zachary, London (by 1836-1838; sale, Christie's, London, March 30, 1838, no. 45, as Portrait of a Young Lady as Pomona by Leonardo da Vinci); Sir Edward Burtenshaw Sugden, later 1st Baron St. Leonards, Boyle Farm, Thames Ditton, Surrey (1838-1875); Edward Burtenshaw Sugden, 2nd Baron St. Leonards, Boyle Farm, Thames Ditton (1875-1886; sale, E. & H. Lumley, Thames Ditton, November 5, 1886); Sir J.C. Robinson, London (from 1886); Henry G. Marquand, New York (until 1890).

GIFT OF HENRY G. MARQUAND, 1890. MARQUAND COLLECTION

## Pseudo-Boccaccino

Active first quarter of the XVI century. School of Lombardy. A group of paintings once attributed to Boccaccio Boccaccino is assigned to this artist, who has not yet been identified. Several unconvincing attempts have, however, been made. A related panel now in the Brera, Milan (Saints Peter and John the Evangelist, no. 789), is signed *Johannes Augustinus Laudensis P.* or Giovanni Agostino of Lodi, which is a small town near Milan. Two other panels in the same museum (nos. 317, 318), also belonging to the group, were traditionally attributed to Nicola Appiani, but there is no basis for this. The Pseudo-Boccaccino was of Lombard origin, and a few of what must be presumed to be his earliest works betray the influence of Bergognone and of other Milanese artists. Toward the end of the fifteenth century he was certainly active in Venice, where some of his most important paintings are still preserved. One of these, the Washing of the Feet of the Disciples (Accademia, Venice), is dated 1500, and is related in style to paintings by Al-

vise Vivarini and Giorgione. In his interpretation of certain Giorgionesque motifs Pseudo-Boccaccino recalls other painters of Lombard origin, such as Romanino and Altobello Melone, who were in Venice during the early sixteenth century. Eventually this anonymous artist returned to Lombardy, and the many works belonging to his later period reveal a close knowledge of both Andrea Solario and Bramantino.

### *Portrait of a Man*

58.182 (Plate 54)

This much damaged portrait is certainly by the Pseudo-Boccaccino, and the landscape is characteristic of his middle period, after his stay in Venice. Two contemporary panels with very similar landscapes, Ladon and Syrinx and Pan and Syrinx, were formerly in the Benson collection and are now in the Thyssen-Bornemisza collection, Lugano (nos. 32, 33). The costume and the composition, which is not unlike that of contemporary portraits by Andrea Solario, suggest a date of about 1515.

Formerly attributed by the Museum to an Unknown Lombard Painter of the first half of the XVI century.

Oil on canvas. H. 25 1/2, w. 22 3/8 in. (64.8 × 56.8 cm.).

The surface texture has been quite disfigured by shrinkage of the original linen, and heat and abrasion during lining. As the greater part of the surface is overpainted it is difficult to read the true state. It is, however, evident that the picture has suffered many flaking losses and the drawing has been strengthened. The only area that still reads fairly well, where something of the original quality is evident, is the red and gold of the right sleeve of the figure.

REFERENCES: O. Mündler, *Diary* (unpublished, 1856), I, p. 37 recto, attributes this painting – then identified as Cesare Borgia and called Raphael – to Andrea da Solario, noting that it was “stippled over in every part” // J.D. Passavant, *Raphael d'Urbain et son Père Giovanni Santi* (1860), II, p. 364, no. 304, lists this painting in the supplement among

works incorrectly attributed to Raphael, as a version of the so-called Cesare Borgia in the Borghese Gallery, Rome // Crowe and Cavalcaselle, *Ptg. in No. Italy* (1871), II, p. 453, reject the identification of the sitter and attribute it to Altobello Melone; and *Raphael* (1885), II, p. 561, reject Passavant's suggestion that it is a version of the Borghese portrait // C. Yriarte, *Gaz. des B.-A.*, ser. 2, xxxvi (1887), pp. 296 ff., ill. p. 299 (engraving), follows Crowe and Cavalcaselle in rejecting the identification of the sitter and accepts their attribution to Altobello Melone, wrongly stating that a replica belonged to Giuseppe Vallardi; and *Autour des Borgia* (1891), pp. 105 ff., ill. // G. Morelli (1887), in *Italienische Malerei der Renaissance* (1960), p. 520, attributes it to Andrea Solario; and *Della pittura italiana* (1897), pp. 131, 173 // T. Borenius, ed., in Crowe and Cavalcaselle, *Ptg. in No. Italy* (1912), III, p. 348, note 2, notes that it was sold with the Castelbarco collection in 1870 // Thieme-Becker, xxiv (1930), p. 369, attributes it to Altobello Melone // W. Suida, *Arte Lombarda*, II (1956), p. 91, figs. 6, 7 and 8 (details), attributes it to the Pseudo-Boccaccino, dating it in the second decade of the XVI century, and compares it to two landscapes by the same artist in the Thyssen collection, Lugano // B. Berenson, *Central and No. Ital. Schools* (1968), p. 173, lists it as the work of Giovanni Agostino da Lodi (Pseudo-Boccaccino) // E.E. Gardner, *Saggi e memorie*, VIII (1972), pp. 73 f., fig. 27, reproduces Cavalcaselle's drawing of this portrait [fig. 28], and traces its provenance // F. Zeri, *Italian Paintings in the Walters Art Gallery* (1976), II, p. 419, dates it not far from a Madonna and Child in the Walters Art Gallery (no. 37.545), 1510-1515, which shows a similar landscape.

EXHIBITED: Metropolitan Museum, New York, 1923, *Arts of the Italian Renaissance*, no. 31 (as Lombard school, early XVI century, lent anonymously).

EX COLL.: Conte Cesare di Castelbarco-Visconti-Simonetta, Milan; the Conti di Castelbarco, Milan; Conte Carlo di Castelbarco, Milan (by 1856-1870; sale, Paris, Hôtel Drouot, May 2-6, 1870, no. 14, as a portrait of Cesare Borgia by Francesco Francia); [Gimpel, Paris, 1904]; Col. Oliver H. Payne, New York (after 1904-1917/18); Harry Payne Bingham, New York (1917/18-1955); Harry Payne Bingham, Jr., New York (1955-1958).

GIFT OF HARRY PAYNE BINGHAM, JR., 1958

## Pietro Francesco Sacchi

Born 1485; died 1528. School of Genoa. Like a number of Ligurian artists in the fifteenth and sixteenth centuries, Sacchi was born in Lombardy, near Milan, but by the age of sixteen he had already moved to Genoa, where he was continuously active until his death. His earliest works show a typically Lombard background and recall both Bergognone and Andrea Solario. In Genoa he became familiar with Flemish painting, which especially influenced his landscapes.

### *Saint Thomas*

1981.451 (Plate 47)

The saint is identified by the architect's square that he holds in his right hand. This is obviously a fragment of a large altarpiece, and would seem to date between 1520 and 1525.

Oil and gold on wood. H. 29 7/8, w. 15 1/2 in. (75.9 × 39.4 cm.).

There is a vertical crack that passes through the nose and mouth. The only areas free

of repaint are the sky and, to a lesser degree, the saint's green robe. The face and hands have suffered from pinpoint flaking and have been liberally overpainted, as has the red cloak. The panel has been cradled.

REFERENCES: F. Zeri (in a letter, 1982) attributes it to Pietro Sacchi, noting a similarity to two full-length saints formerly in the Angelo Costa collection in Genoa, and dates it between 1520 and 1525.

EX COLL. Nanette de Horst Rozendaal, Great Neck, N.Y. (until 1981).

GIFT OF NANETTE DE HORST ROZENDAAL, 1981

## Savoldo

Giovanni Girolamo Savoldo. Active by 1508; died soon after 1548. School of Brescia. Savoldo, who was a native of Brescia, is first mentioned in 1508 as a master painter in Florence. He spent most of his life in Venice, where he was established by 1521 and where he was much influenced by Giorgione and Titian. He was evidently in Milan in the early 1530's, for his paintings reveal a close link with Lombard practice in the use of light and shadow, and he seems also to have studied northern engravings. There are very few works that may be securely dated: the Treviso altarpiece, begun by Pensabene and completed by Savoldo in 1521, the Pesaro altarpiece of 1525 (Brera, Milan), the damaged and repainted altarpiece in Santa Maria in Organo, Verona, of 1533, and the altarpiece in S. Giobbe, Venice, of 1540. Savoldo's light effects anticipate by more than half a century those of Caravaggio, who must have known and admired his work.



*Saint Matthew and the Angel*

12.14 (Plate 62)

The seated Saint Matthew is accompanied by the angel, bearer of the miraculous message. In the background at the right he is shown before a fire, receiving hospitality from the eunuch of the Queen of Ethiopia. His martyrdom, which took place in the church built for him there, is represented in the distance at the left. The effects of fire and moonlight in the background are contrasted with the bright light of the lamp illuminating the central figures. Savoldo was evidently influenced by Romanino's Saint Matthew in San Giovanni Evangelista, Brescia, which was begun in 1521. It should also be noted that multiple sources of light had been employed by Raphael in his fresco of Saint Peter Delivered from Prison in the Stanze at the Vatican. Our painting may be dated 1530 or slightly later. Gilbert (see Refs., 1945 and 1952) has proposed that it should be identified with one of the four paintings by Savoldo "di notte e di fuochi" that Vasari records as having been in the Mint in Milan, but the available evidence is too slight to allow a conclusion.<sup>1</sup>

1. G. Vasari, *Vite* (1568), Milanese ed., VI (1906), p. 507.

Oil on canvas. H. 36 3/4, w. 49 in. (93.3 × 124.5 cm.).

The painting is extensively damaged; the angel especially has suffered and most of the clarker passages are no longer legible.

REFERENCES: The authorities cited below, with the exception of Fokker, attribute this painting to Savoldo. D. von Hadeln (in a letter, 1911); and *Art in Amer.*, XIII (1925), pp. 77 f., fig. 2 // B. B[urroughs], *Met. Mus. Bull.*, VII (1912), pp. 101 f. // M. Biancale, *L'Arte*, XVII (1914), pp. 298 f., ill., notes that here, in his use of light, Savoldo anticipates the style of Caravaggio // R. Longhi, *L'Arte*, XX (1917), p. 113, dates it after 1533; *L'Arte*, XXIX (1926), p. 145, rejects the dating before 1521 proposed by Nicodemi [see below]; *Vita artistica*, II (1927), p. 75, note; *Pinacoteca*, I (1929), pp. 259, 288, 302; and *Opere complete di Roberto Longhi*, I (1961), p. 341, II (1967), pp. 101, 155, and IV (1968), pp. 98, 119, 126, pl. 167 (in color)

// G. Nicodemi, *Gerolamo Romanino* (1925), pp. 42, 100, ill. p. 41, dates the picture before 1521, assuming that it influenced Romanino's Saint Matthew in San Giovanni Evangelista, Brescia // S. Ortolani, *L'Arte*, XXVIII (1925), p. 173 // L. Fröhlich-Bum, *Jahrb. der Ksthist. Smlgn.*, II (1928), pp. 192 f., notes its stylistic similarity to Savoldo's Santa Maria in Organo altarpiece, which is dated 1533 // A. Venturi, *Storia*, IX, part III (1928), pp. 783 ff., fig. 533, considers it a late work; and in *Enciclopedia italiana*, XXX (1936), p. 970 // N. Pevsner, *Zeitschr. für bild. Kst.*, LXII (1928-29), p. 283, ill. p. 287 // L. Venturi, *Pittura italiana in America* (1931), pl. CCCXCII; and *Ital. Pigs. in Amer.* (1933), pl. 532 // B. Berenson, *Ital. Pictures* (1932), p. 514; *Pittura italiana del rinascimento* (1936), p. 442; and *Ven. School* (1957), p. 158, pl. 819 // W. Suida, in Thieme-Becker, XXIX (1935), p. 511 // H. Tietze, *Meisterwerke Europäischer Malerei in Amerika* (1935), pp. 330 f., no. 97, pl. 97, calls it a late work // T.H. Fokker (verbally, 1939) rejects the attribution to Savoldo and suggests that it may be by Matthias Stomer // C. Gamba, *Emporium*, LXXXIX (1939), p. 385, calls it close to the Tobias and the Archangel Raphael in the Borghese Gallery [no. 547], in the style of the drapery and in the Leonardesque type of the angel // L. Cappuccio, *Girolamo Savoldo* (1939), n.p., as a late work // G.N. Fasola, *L'Arte*, XLIII (1940), pp. 72 f., 77, fig. 12, discusses the relationship between Romanino's Saint Matthew and this painting, without reaching a firm conclusion about its date // R. Pallucchini, *La pittura veneziana del cinquecento* (1944), I, pp. xli f., dates it after 1533 // C.E. Gilbert, *Art Bull.*, XXVII (1945), pp. 124, note 4, 127 f., 130 f., 132, 135 ff., fig. 7, dates the picture in the mid-1530's, notes the influence of Leonardo, and connects it tentatively with one of the nocturnes — "quattro quadri di notte e di fuochi" — that Vasari records in the Mint in Milan; in *Studi Vasariani* (1952), pp. 147 ff., associates it with the Tobias and the Archangel, a painting of the same size and with the same provenance, as possibly from the Mint, noting that Matthew was the patron saint of activities of public finance; *The Works of Girolamo Savoldo* (doctoral dissertation, N.Y.U., I.F.A., 1955), I, pp. 35, 65, 113 ff., 125, 127, 129 ff., 143, 147, 151 ff., 179 f., no. 26, II, pp. 219, 224, 229, 249, 252, 267, 323, 370 ff., 389, 400 f., 403 f., 434 f., fig. 44, dates the Saint Matthew about 1531-1532, suggesting that it is slightly later than the Borghese Tobias, and affirms the influence of Romanino's painting of the same subject, of Lotto, and possibly of early Flemish painting; and in *Scritti... in onore di Lionello Venturi* (1956), I, pp. 307 f. // U. Capelli, *Studia Gbiseriana*, ser. 2, I (1950), p. 409, as datable after 1528, and contemporary with the Saint Jerome in London [no. 3092] // P. della Pergola, *Galleria Borghese, I Dipinti*, I (1955), p. 128, considers it close to the Tobias and the Archangel, which she dates about 1540 // W. Friedländer, *Caravaggio Studies* (1955), pp. 17, 40 f., 96, fig. 29, identifies it with one of the paintings that Vasari mentions as having been in the Mint, believes that

Romanino's Saint Matthew was the probable source, and discusses the possible influence of this picture on Antonio Campi and Caravaggio // R. Jullian, *Arte lombarda*, II (1956), p. 121, observes that this painting anticipates some motifs in Caravaggio's Saint Matthew, formerly in the Museum in Berlin; and *Caravaggio* (1961), p. 32 // G. De Logu, *Pittura veneziana* (1958), pp. 264 f. // Á. Czobor, *Caravaggio* (1960), p. 11, fig. 1 // L. Coletti, *Acropoli*, I (1960-1961), p. 49 // Á. Boschetto, *Giovan Gerolamo Savoldo* (1963), text for pl. 35, text for pl. 72, pls. 72, 73 (detail), p. 239, dates it before 1521 and rejects the notion of Leonardo's influence // R. Bossaglia, in *Storia di Brescia*, II (1963), pp. 1018, 1021, note 1, 1032, ill. opp. p. 1032 (in color), calls it a late work, questioning Gilbert's identification with one of the paintings Vasari records in the Mint // G. Vigni, in *Encyclopedia of World Art*,

VIII (1963), p. 383, pl. 216 // M. Salmi, *Encyclopedia of World Art*, XII (1966), p. 94 // P. Zampetti, *Dictionary of Venetian Painters*, II (1970), p. 113 // S.J. Freedberg, *Painting in Italy, 1500 to 1600* (1971), pp. 227, 496, note 30, dates it about 1535, noting the influence of Romanino // M.A. Jacobsen, *Art Bull.*, LVI (1974), p. 530, note 2 // M. Lechner, in *Lexikon der Christlichen Ikonographie*, VII (1974), p. 594.

EXHIBITED: Museum of Fine Arts, Boston, 1970, *Masterpieces of Painting in The Metropolitan Museum of Art* (cat., p. 19); Metropolitan Museum, New York, 1971, *The Painter's Light*, no. 6.

EX COLL.: ?Alfani, Perugia; [Luigi Grassi, Florence, by 1911-1912].

PURCHASE, MARQUAND FUND, 1912

## Andrea Solario

Also spelled Solari. Active by 1495; died 1524. School of Milan. Andrea may have been trained by his brother Cristoforo, who was a sculptor, and he is presumed to have accompanied Cristoforo to Venice in 1489. There he was influenced principally by the paintings of Antonello da Messina and his followers and by Alvise Vivarini. From the time of his return to Milan several years later, his style is clearly marked by characteristics derived from the work of Leonardo. From 1507 to about 1510 Andrea was employed by Cardinal d'Amboise at the Château de Gaillon in Normandy. There are dated paintings from 1495 to 1515. Solario's meticulous technique is due in part to his contacts with northern art.

### *Christ Blessing*

22.16.12 (Plate 31)

The most notable feature of this picture is perhaps the carefully conceived architectural setting, which is projected from a point approximately at the level of Christ's knees. This low viewing point accounts for the distortion in the proportions of the torso of Christ. There may have been a sculptural prototype for the figure. In its general outline the composition is related to such Flemish images as Jan Gossart's Neptune and Amphitrite (dated 1516), now in the Museum in East Berlin, which also includes a curtain in the background. The painting is certainly a late work, close in date to the altarpiece of the Assumption of the Virgin

in the Certosa of Pavia, which Solario left unfinished at his death.

Oil on wood. H. 80 1/4, w. 51 1/2 in.  
(203.8 × 130.8 cm.).

This work, which has not been cut down, is composed of three vertical panels. Despite the presence of the two original battens, it has bowed greatly. The head of Christ is thin, particularly on the side in shadow. Pinpoint flaking has occurred in the vermilion robe and paint loss through extensive flaking has occurred in the blue robe, especially in the highlights. The green copper resinat curtain is somewhat mottled by brown oxidation. Otherwise the picture is in good state. The painting was cleaned in 1981.

REFERENCES: The authorities cited below, with the exception of Morelli and Malaguzzi Valeri, attribute this painting to Solario. G. Morelli, *Della pittura italiana* (1897), p. 158, attributes it to Giampetrino // A. Venturi, *La Galleria Crespi in Milano* (1900), p. 236, ill. opp. p. 236, calls it one of Solario's last works // F. Malaguzzi Valeri, *Milano* (1906), part II, p. 36, ill. p. 31, questions the attribution to Solario, noting certain similarities with Boltraffio // B. Berenson, *No. Ital. Ptrs.* (1907), p. 294; and *Central and No. Ital. Schools* (1968), p. 411 // T. Borenius, ed., in Crowe and Cavalcaselle, *Ptg. in No. Italy* (1912), II, p. 385, note // L. de Schlegel, *Rass. d'arte*, XIII (1913), p. 105, calls it a mature work; and *Andrea Solario* (1913), pp. 23 f. // K. Badt, *Andrea Solario* (1914), p. 203, pl. XIX, dates it about 1515 // W. Suida, *Monats. f. Kstwiss.*, XIII (1920), p. 35, dates it between 1515 and 1520; *Leonardo und sein Kreis* (1929), pp. 201, 291; and in Thieme-Becker, XXXI (1937), p. 223, calls the theme Venetian // L. Cogliati Arano, *Andrea Solario* (1966), pp. 44, 46, 48, 75 f., no. 31, 83, fig. 112, dates it after Solario's return from Rome in 1514, and suggests the influence of Raphael or possibly Bramantino.

EX COLL.: Marchese Pallavicino, Milan; Cristoforo Benigno Crespi, Milan (by 1897-1914; cat., 1900; sale, Galerie Georges Petit, Paris, June 4, 1914, no. 60); [Trotti and Co., Paris, 1914]; James Stillman, Paris and New York (1914-1918); Dr. Ernest G. Stillman, New York (1918-1922).

GIFT OF DR. ERNEST G. STILLMAN, FROM THE COLLECTION OF JAMES STILLMAN, 1922

### *Salome with the Head of Saint John the Baptist*

32.100.81 (Plate 30)

The subject, the head of Saint John the Baptist presented to Salome, enjoyed great popularity in Milan in the early sixteenth century,<sup>1</sup> and may have been derived from a lost painting or drawing by Leonardo. The present composition by Solario is known in four variants, which, in addition to ours, include the picture formerly in the Northumberland collection at Syon House, now on the art market (57.2 × 47 cm.), that formerly in the Von Nemes and Lanz collections (sale, Sotheby's, London, April 21, 1982, no. 82; 56 × 46.5 cm.), and that formerly in the Gualino collection, now in the Galleria Sabauda, Turin (no. 672; 45 × 56 cm.). The Turin picture shows significant

differences in format and details of costume, which set it apart from the other three, which are nearly identical.

Both our painting and the one from Syon House are signed. While it is possible that both are autograph, ours, which is much superior in quality, is certainly the prototype. There are clear signs of changes in the composition: the underdrawing of the sleeve of the executioner and of the neckline of Salome's dress differs from what was painted, and incisions at the right describe a raised ledge which was not carried out. Solario returned from France about 1510 or 1511, and the picture was certainly painted in Milan, before 1515. Salome's elaborate costume seems to have been inspired by northern art.

The principal version of a related composition by Solario, in which the figures of Salome and the executioner are shown half-length and an elaborate footed salver rests on the table in the foreground, is in the Kunsthistorisches Museum, Vienna (no. 898).

1. E. Panofsky, *Problems in Titian* (1969), pp. 42 ff., gives the iconographic background.

Signed (lower right): · ANDREAS · DE · / · SOLARIO · / · F[ECIT] ·

Oil on wood. H. 22 1/2, w. 18 1/2 in. (57.2 × 47 cm.).

The panel is cradled. The picture is in extraordinarily fine state of preservation and the only defects are minor, mechanical injuries, the principal ones being in the forehead of Salome and in the knuckles of one of her fingers. There are also minor paint losses in the shadow areas of the Baptist's head. The painting was cleaned in 1984.

REFERENCES: G. Parthey, *Deutscher Bildersaal*, II (1864), p. 563, no. 2, attributes this painting to Andrea Solario // W. Bode, *Die Grossherzogliche Gemälde-Galerie zu Oldenburg* (1888), pp. 13 f., ill. p. 13 (engraving), attributes it to Solario, dating it between 1503 and 1508, and notes the popularity of the composition; and (unpublished opinion, 1923) attributes it to Solario's late period, observing the influence of Leonardo da Vinci // [F.K. von Alten], *Verzeichnis der Gemälde... in der Gross-*

*herzoglichen Sammlung zu Oldenburg* (1890), p. 22, no. 47, as Solario, notes that it was bought in 1808 from Bonnemaison, Paris // I. Lermoloeff [G. Morrell], *Kritik. Stud.-München und Dresden* (1891), pp. 117, note 1, 360, no. 25, calls it a Flemish copy after Solario // H. Cook, in *Pictures by Masters of the Milanese and Allied Schools of Lombardy* (ex. cat., 1898), p. lxiii, calls it a Flemish copy after Solario's painting at Syon House [Northumberland] // *Kurzes Verzeichnis der Gemälde . . . zu Oldenburg* (1902), pp. iv, 7, no. 47, as by Solario, purchased in 1808 and probably from Malmaison // F. S[chmidt]-D[ege-ner], in *Die Grossherzogliche Gemälde-Galerie im Augusteum zu Oldenburg* (1906), p. 6, ill. opp. p. 6, compares it to the related picture by Bernardino Luini in the Louvre [no. 1355], notes the influence of Antonello da Messina and Leonardo // B. Berenson, *No. Ital. Ptrs.* (1907), p. 294, hesitantly attributes it to Solario; in *Cat. of Friedsam Coll.* (unpublished, n.d.), pp. 87 f., attributes it to Solario and dates it 1507-1509, noting that the design probably goes back to Leonardo; *Ital. Pictures* (1932), p. 542; *Pittura italiana del rinascimento* (1936), p. 465; and *Central and No. Ital. Schools* (1968), p. 411, fig. 1433, refers to the versions in the Northumberland collection and at Turin // T. Borenius, ed., in Crowe and Cavalcaselle, *Pig. in No. Italy* (1912), II, p. 382, note, attribute this painting and the versions in the Northumberland and Von Nemes collections to Solario; and *Burl. Mag.*, xxiii (1913), p. 25 // K. Schaefer, *Führer durch die Grossherzogliche Gemälde-Galerie im Augusteum zu Oldenburg* (1912), p. 39, ill. opp. p. 38, attributes it to Solario, dates it about 1510, and mentions the influence of Leonardo and of Flemish painting // K. Badt, *Andrea Solario* (1914), pp. 205, 217, pl. ix, calls it a repetition of the Northumberland version, which he dates about 1506 // W. Suida, *Monats. für Kstwiss.*, xiii (1920), pp. 30 f., 35, attributes it to Solario, dating it about 1507-1510, and considers the Northumberland picture an autograph replica; *Leonardo und sein Kreis* (1929), p. 292; in Thieme-Becker, xxxi (1937), p. 223, calls the picture in the

Gualino collection a variant; and (unpublished opinion, 1939) considers it the best of the known versions // L. Venturi, *La collezione Gualino* (1926), pl. xxxi, ill., calls it a copy after the Gualino version, which he believes to be the autograph prototype by Solario // A. de Hevesy, *Gaz. des B.-A.*, ser. 6, iv (1930), p. 181, calls it a Flemish copy after Solario and attributes the Northumberland version to Solario himself // B. Burroughs and H.B. Wehle, *Met. Mus. Bull.*, xxvii (1932), Nov., sect. II, p. 38, no. 64, as by Solario // N.B. Rodney, *Met. Mus. Bull.*, n.s., xi (1953), p. 197, ill. p. 196, as by Solario // L. Cogliati Arano, *Andrea Solario* (1966), pp. 42, 74 f., no. 30, 84, fig. 84, attributes this painting and the Northumberland version to Solario, dating them about 1510, considers the Turin picture possibly the earliest, and notes the possible influence of Lucas Cranach the Elder // M. Prezerutti Garberi, in *Capolavori d'arte lombarda: I Leonardeschi ai raggi "x"* (ex. cat., 1972), p. 120, notes that the attribution has been contested // C. Virch (unpublished opinion, 1973) calls it Solario's original and the finest of the various versions // *Old Master Paintings* (ex. cat., Agnew's, 1978), p. 26, mistakenly mentions it as still in the Oldenburg collection // C. Whitfield, *Discoveries from the Cinquecento* (ex. cat., Colnaghi, New York, 1982), p. 62, calls it another version of the Northumberland picture.

EX COLL.: ?Nogaret (sale, J.B.P. Le Brun, Paris, March 18, 1782, no. 1); ?Empress Josephine, Malmaison (until 1806); [F. Bonnemaison, Paris, 1806-1808]; Peter Friedrich Ludwig, Duke of Oldenburg, Oldenburg (1808-1829); the Grand Dukes of Oldenburg, Oldenburg (1829-1900; cat., 1888); Friedrich August, Grand Duke of Oldenburg, Oldenburg (1900-after 1912; cat., 1902, no. 47; cat., 1906; cat., 1912); [F. Steinmeyer, Lucerne, 1923]; [F. Kleinberger, New York, 1923]; Michael Friedsam, New York (1923-1931).

BEQUEST OF MICHAEL FRIEDSAM, 1931.

THE FRIEDSAM COLLECTION

## Cosimo Tura

Cosimo Tura, also called Cosmè (Gusmè). Born before 1431; died 1495. School of Ferrara. The son of a cobbler, Cosimo is first recorded as a painter in 1451, when together with the Ferrarese painter Galasso he appraised four painted banners. In all probability, he was trained in Ferrara, where there were a number of gifted artists about whom our present knowledge is limited. He would have known the work of Rogier van der Weyden from a triptych first mentioned in the city in 1449. Sometime between 1453 and 1456, when his name is missing from the payrolls in Ferrara, he is presumed to have visited Padua, where he gained knowledge of the work of Squarcione, Mantegna, and Donatello. In 1457 he became court painter at Ferrara, serving first Borso d'Este and

then Ercole I. Almost all the work Tura carried out for the Este court has been lost, and of his surviving paintings only three are dated: the organ shutters in the Cathedral Museum of Ferrara, completed in 1469; the scattered pieces of the Roverella altarpiece, which are datable on external grounds to about 1474; and the Saint Anthony of Padua in the Galleria Estense at Modena, commissioned in 1484. Tura was the most forceful and individual Ferrarese artist of the fifteenth century, and his work was a determining influence not only for contemporary painters such as Francesco Cossa, but also for miniaturists.

*Portrait of a Ferrarese Nobleman*

14.40.649 (Plate 19)

The picture is generally considered the only independent portrait by Tura to have survived,<sup>1</sup> but the panel has been cropped and then enlarged in a fashion that suggests that it may be a fragment of a larger composition, possibly the portrait of a donor excised from an altarpiece. The irregular border of the original rectangle so closely circumscribes the figure that it touches the back of his cap and his chest. The posture is stiff and the torso very slight for a bust-length portrait, especially when compared to such an antecedent as Pisanello's portrait of Leonello d'Este. Any dating of the picture must be conjectural, though it is surely earlier than the Roverella altarpiece of about 1474, in which a portrait occurs, and may date from about 1460. The sitter has frequently been identified either as Borso d'Este (1413-1471) or his brother Ercole (1431-1505). Borso may be ruled out on the grounds of the age of the sitter, who can scarcely be more than twenty years old, and an identification with Ercole, with whose likeness there are undeniable similarities,<sup>2</sup> would involve dating the picture about 1450, which seems too early.

1. The portrait attributed to Tura in the National Gallery, Washington (Kress Coll., no. K 450) is, as was pointed out by R. Longhi, *Officina ferrarese*, 1934, p. 40, a characteristic work of Marco Zoppo.

2. See G.F. Hill, *A Corpus of Italian Medals of the Renaissance*... (1930), p. 31, no. 117, pl. 24.

Formerly called by the Museum a portrait of a member of the Este family (Cat., 1940).

Tempera on wood; over-all, with added strips, h. 11 7/8, w. 8 1/2 in. (30.2 × 21.6

cm.); painted surface, h. 11 1/8, w. 7 3/4 in. (28.3 × 19.7 cm.).

This work has been cut down at the sides and top and probably also at the bottom. The brown border is a later addition. The original panel measures only 10 3/4 inches by 5 3/8 inches. The state of preservation is fairly good, but the background has been scumbled over.

REFERENCES: C. Laderchi, *Descrizione della quadreria Costabili* (1838), I, p. 28, no. 22, lists a « ritratto di nobile giovinetto » by Tura [possibly this picture] // G. Boschini, ed., in G. Baruffaldi, *Vite de' pittori e scultori ferraresi* (1844), I, p. 85, note, lists a « ritratto di nobile giovinetto » by Tura [possibly this picture] // G.F. Waagen, *Galleries - Gr. Brit.* (1857), p. 498, attributes it to Piero della Francesca; and *Art-Treasures Exhibition at Manchester* (1857), p. 3, no. 50 // W. Bürger [E.J.T. Thoré], *Trésors d'art exposés à Manchester en 1857* (1857), p. 32, attributes it to Piero della Francesca // Crowe and Cavalcaselle, *Fig. in Italy*, II (1864), pp. 543, note 3, 599, reject the attribution to Piero della Francesca, noting a slight relation to Melozzo // C. Phillips, *Gaz. des B.-A.*, ser. 3, IX (1893), p. 226, attributes it to Francesco Cossa, noting that J.P. Richter had suggested that it might be a portrait of a member of the family of Borso d'Este // R.H. Benson, *Pictures... of the School of Ferrara-Bologna, 1440-1540* (ex. cat., 1894), p. xvi, quotes Phillips, noting that it is said to represent Sigismundo Malatesta // G. Gruyer, *L'art ferrarais* (1897), II, pp. 112, 120, attributes it to Costa, as a portrait of an Este prince // J.P. Richter, *Catalogue of Pictures at Locko Park* (1901), pp. 23 f., no. 61, ill. opp. p. 24, ascribes it to Cossa and calls it a portrait of Ercole d'Este // A. Cameron Taylor, *Connoisseur*, VII (1903), p. 88, ill. p. 91, calls it a portrait of Duke Ercole by Cossa // B. Berenson, *No. Ital. Ptrs.* (1907), p. 217, calls it a young Este by an artist close to Cossa; (in letters, 1912 and 1913) attributes it to Cosimo Tura and identifies the sitter as Borso d'Este; *Ital. Pictures* (1932), p. 581; *Pittura italiana del rinascimento* (1936), p. 500; and *Central and No. Ital. Schools* (1968), p. 433, calls it a profile of a youth // A. Venturi, *L'Arte*, XI (1908), pp.

424, 431, questions the attribution to Cossa // E. G. Gardner, *Painters of the School of Ferrara* (1911), pp. 45, 209, ascribes it to Cossa // T. Borenius, ed., in Crowe and Cavalcaselle, *Ptg. in No. Italy* (1912), II, p. 235, note, considers it close in style to Cossa and calls it a profile of a boy // F. Malaguzzi Valeri, *Rass. d'arte*, XII (1912), p. 103, ill. p. 102, calls it a portrait of the young Ercole d'Este, tentatively suggesting that it might be by Baldassare d'Este // M.H. Bernath, in Thieme-Becker, VII (1912), p. 509, ascribes it to Cossa, calling it probably the portrait of an Este prince // H. Cook, *Burl. Mag.*, XXVII (1915), p. 103, accepts the identification of the sitter as Ercole d'Este and attributes it to Baldassare d'Este // F. Monod, *Gaz. des B.-A.*, ser. 5, VIII (1923), pp. 186 ff., ill., calls it a portrait of a prince of the Este family, but not Borso or Ercole, and ascribes it tentatively to Cossa // *Connoisseur*, LXXXII (1928), p. 57, ill. p. 31, as a portrait of Borso d'Este assigned to Cosimo Tura // L. Venturi, *L'Arte*, XXXIII (1930), p. 180 ff., fig. 8, attributes it to Jacopo Bellini and calls it a portrait of Borso; *Pitture italiane in Amer.* (1931), pl. CCLIV; and *Ital. Ptg. in Amer.* (1933), pl. 335 // G. Fiocco, *Pantheon*, X (1932), pp. 338, 340, ill. opp. p. 337, ascribes it to Tura and calls it a portrait of Borso // *Pittura ferrarese del rinascimento* (ex. cat., 1933), p. 62, ascribes it to Tura and calls it a portrait of Borso // R. Longhi, *Officina ferrarese* (1934), pp. 74, 171, note 90, attributes it to Tura, dating it no earlier than 1460-1465, rejects the identification of the sitter as Borso or Ercole, noting that he must have been born about 1450, and tentatively suggests identifying it with a painting formerly in the Costabili collection, Ferrara; (unpublished opinion, n.d.); and in *Opere complete di Roberto Longhi*, V (1968), pp. 46, 104, note 90 // R. van Marle, *Ital. Schools*, XVII (1935), p. 126, note, calls it Ferrarese, of the second half of the XV century, and suggests that the subject is not Borso, but someone resembling him // G. Gombosi, in Thieme-Becker, XXXIII (1939), p. 482, following Berenson, lists it as a work of Tura and calls it a portrait of Borso // *Duveen Pictures* (1941), no. 60, as a member of the Este family by Tura, painted about 1450 // S. Ortolani, *Cosmè Tura, Francesco del Cossa, Ercole de' Roberti* (1941), pp. 35 f., 65, pl. 6, calls it a portrait of a young Ferrarese nobleman by Tura, dating it in the painter's early period and observing its similarity to profile portraits by Pisanello // E.E. G[ardner], *Met. Mus. Bull.*, n.s., III (1944), note on cover, ill. on cover (detail, in color), calls it an Este prince, probably by Tura, and possibly from the Costabili collection // B. Nicolson, *The Painters of Ferrara* (1950), p. 18, lists it as a Tura // A. Neppi, *Cosmè Tura* (1953), pp. 94 f., calls it Ferrarese, rejecting the attribution to Tura // M. Salmi, *Cosmè Tura* (1957), pp. 13 f., pl. 4, attributes it to Tura and dates it about 1452, noting the possible influence of Rogier van der Weyden // E. Ruhmer, *Tura* (1958), pp. 13 ff., 21, 29, 55, note 46, 169, pl. 1, attributes it to Tura, dating it in the early 1450's, calls it a portrait of a member of the Este family, notes a

relation to the earlier Este portraits, and accepts the identification with the Costabili painting // M. Ayrton, *The Studio*, CLVI (1958), p. 64, attributes it to Tura // U. Weisstein, *Artis*, XXXII (1958), no. 10, p. 17, attributes it to Tura // C.R.I., *Connoisseur*, CXLII (1958), p. 186, quotes Ruhmer, questioning his assessment // A. Chastel, *Art News*, LVII (1959), no. 10, p. 62, attributes it to Tura // C. Gilbert, *Journal of Aesthetics and Art Criticism*, XVII (1959), p. 527, notes that the attribution to Tura has been questioned // P. Bianconi, *Tutta la pittura di Cosmè Tura* (1963), pp. 15, 36, fig. 5, attributes it to Tura, dates it about 1450-1452, and tentatively accepts the identification with the Costabili painting // J. Pope-Hennessy, *The Portrait in the Renaissance* (1966), p. 164, attributes it to Tura and calls it an unknown Este prince // A. Smart, *Apollo*, LXXXVII (1968), p. 204, attributes it to Tura, calling it a portrait of Duke Ercole of Ferrara // R. Molajoli, *L'Opera completa di Cosmè Tura* (1974), p. 84, no. 1, pl. 1 (in color), attributes it to Tura, dates it about 1450-1452, and tentatively identifies it with the Costabili portrait // P. Hendy, *European and American Paintings in the Isabella Stewart Gardner Museum* (1974), p. 262, calls it an early work of Tura // A. Mezzetti and E. Mattaliano, *Indice ragionato delle "Vite"*... di G. Baruffaldi (1981), I, p. 149, cite Molajoli.

EXHIBITED: Manchester, 1857, *Art Treasures*, no. 50 (as a Portrait of a Youth by Piero della Francesca, lent by William Drury Lowe); Leeds, 1868, *National Exhibition*, no. 5 (as a Portrait of a Youth by Piero della Francesca, lent by William Drury Lowe); Royal Academy, London, 1884, *Old Masters*, no. 230, and 1893, *Old Masters*, no. 146 (as Sigismundo Malatesta by Piero della Francesca, lent by William Drury Lowe).

EX COLL.: ?Marchese Giovanni Battista Costabili Containi, Ferrara (by 1838-1841; cat., 1838, no. 22); ?Marchese Giovanni Battista Costabili Containi, Ferrara (from 1841); William Drury Lowe, Locko Park, Derbyshire (by 1857-1877); William Drury Nathaniel Drury-Lowe, Locko Park (1877-1906; cat., 1901, no. 61); Lt. Col. William Drury Drury-Lowe, Locko Park (1906-1912); [Sulley & Co., London, 1912]; [Duveen Brothers, London and New York, 1912-1913]; Benjamin Altman, New York (1913).

IN THE ALTMAN GALLERIES.  
BEQUEST OF BENJAMIN ALTMAN, 1913

### *Saint Louis of Toulouse*

30.95.259 (Plate 17)

The saint, wearing a mitre and cope over a Franciscan habit, and holding a crosier, may be identified as Saint Louis of Tou-

louse. This painting is one of seven by Tura, all of about the same dimensions, in which a single saint is shown on a gold ground. The others are a Saint Christopher (no. 1170 C; 75 × 32 cm.) and a Saint Sebastian (no. 1170 B; 73 × 30 cm.) in the Staatliche Museen, Berlin-Dahlem, a Saint Anthony of Padua in the Louvre (no. 1557; 72 × 31 cm.), a Saint Nicholas of Bari in the Musée des Beaux-Arts, Nantes (no. 177; 74 × 37 cm.), a fragmentary Saint Dominic in the Uffizi (no. 3273; 51 × 32 cm.), and a Saint James the Great in the Musée des Beaux-Arts, Caen (Mancel coll., no. 1; 74 × 31.4 cm.). Among these paintings only the Saint Nicholas can be from the same altarpiece as our panel, since in each the saint is painted as though seen from below. A fragmentary Madonna and Child in the Accademia Carrara in Bergamo (no. 518; 45 × 30 cm.), and a lunette with the Dead Christ Supported by Two Angels in the Kunsthistorisches Museum, Vienna (no. 1867; 44.5 × 86 cm.) have been associated with our panel and the Saint Nicholas. However, the Vienna painting (which includes an elaborate landscape rather than a gold ground) cannot have been a component of the altarpiece in question. The Bergamo Madonna and Child is related in style, but as it has been cut down and regilt, it is impossible to reach a conclusion about its original setting. The various reconstructions of altarpieces incorporating the Saint Louis of Toulouse must therefore be viewed with skepticism, and the theory that we are dealing with the altarpiece seen by Baruffaldi in San Luca in Borgo is founded on no stronger evidence than the fact that it also showed saints on a gold ground.<sup>1</sup>

1. G. Baruffaldi, *Vite de' pittori e scultori ferraresi*, I (1844), pp. 76 f. C. Cittadella, *Catalogo storico de' pittori e scultori ferraresi* . . . , II (1792), p. 211, mentions in the monastery of Santa Monica in Ferrara "un San Nicola sú picciola Tavola," but there is no way to confirm whether this might be the panel at Nantes, as Ortolani maintains (see Refs., 1941).

Formerly attributed by the Museum to Francesco del Cossa and called a Bishop.

Tempera on fabric stretched over wood, transferred from wood; gold ground. Over-

all, h. 28 1/2, w. 15 5/8 in. (72.4 × 39.7 cm.); original sight size, h. 28 1/4, w. 12 5/8 in. (71.8 × 32.1 cm.).

The condition is poor. The surface is thin and abraded throughout. At some time in the past the original arched format was enlarged to a rectangle and a landscape was added at the base. When this was removed in 1934-1935 minute traces of the original gold ground were revealed; the rest was made up.

REFERENCES: E. Andrews (unpublished diary, Nov. 26, 1902) attributes this painting of a Bishop to Cosimo Tura and notes that it came from the collection of Count . . . of Ferrara // B. Berenson, *No. Ital. Pirs.* (1907), p. 218, attributes it to a Ferrarese artist close to Francesco Cossa and dates it before 1500; *Essays in the Study of Sienese Painting* (1918), p. 79, fig. 45, attributes it to a close follower of Tura and Cossa; *Ital. Pictures* (1932), p. 581, lists it as a Franciscan Bishop by Tura; *Pittura italiana del rinascimento* (1936), p. 500; and *Central and No. Ital. Schools* (1968), p. 433, as Saint Louis of Toulouse, attributes it to Tura's workshop, as the left panel of a polyptych, which included paintings in Florence, Nantes, Paris, and possibly Bergamo // A. Venturi, *L'Arte*, XI (1908), p. 431, quotes Berenson's attribution to an artist close to Cossa // J. Breck, *Rass. d'arte*, XI (1911), p. 114, attributes it to an anonymous Ferrarese artist // B. Burroughs, *Met. Mus. Bull.*, xxvi (1931), March, sect. II, p. 14, ascribes it to Cossa, noting that it is damaged and that the gold ground is modern // R. Offner (verbally, 1934) ascribes it to Tura // R. Longhi (unpublished opinion, 1937) attributes it to Tura // G. Gombosi, in Thieme-Becker, xxxiii (1939), p. 482, following Berenson, lists it as a work of Tura // S. Ortolani, *Cosmè Tura, Francesco del Cossa, Ercole de' Roberti* (1941), p. 80, pl. 59, calls it a Franciscan Bishop, possibly Saint Louis of Toulouse, tentatively suggests an attribution to the follower of Tura whom Longhi calls « Vicino da Ferrara » // B. Nicolson, *The Painters of Ferrara* (1950), pp. 12, 18, attributes it to Tura, and suggests that with paintings in Bergamo, Berlin, Paris, Florence, Nantes, and Caen, it may be from an altarpiece painted for the parish church in Argenta, with the Bergamo Madonna at the center of the lower tier and the Caen Saint James above, dates the series after 1480 // M. Salmi, *Cosmè Tura* (1957), p. 48, pl. xxxviii, calls it a Saint Louis, from the workshop of Tura // E. Ruhmer, *Tura* (1958), pp. 43 ff., 180, no. 78, pl. 78, tentatively calls it Saint Louis of Toulouse, attributing it to Tura and connecting it with the panel at Nantes, the Madonna and Child in Bergamo, and the lunette with the Dead Christ Supported by Two Angels in the Gemäldegalerie in Vienna (no. 1867),

suggests that this triptych may be the one from San Giacomo in Argenta, dates the series close to 1484 // M. Calvesi, *Boll. d'arte*, XLIII (1958), p. 155, note 18, rejects Ortolani's tentative attribution to « Vicino da Ferrara » // P. Bianconi, *Tutta la pittura di Cosmè Tura* (1963), pp. 40, 60, fig. 91, calls it at best the work of a pupil on a design by Tura and rejects Ruhmer's reconstruction // *Katalog der Gemäldegalerie* (Vienna) (1965), p. 157, considers the inclusion of the lunette in the altarpiece reconstructed by Ruhmer unconvincing // E. Guidoni and A. Marino, *Storia dell'arte*, IV (1969), p. 406, call it Saint Louis of Toulouse, and attribute it to Tura // R. Molajoli, *L'Opera completa di Cosmè Tura* (1974), pp. 87, 90, no. 47, fig. 47, calls it possibly Saint Louis of Toulouse, attributed to Tura, but considers Ruhmer's reconstruction open to doubt.

EXHIBITED: Metropolitan Museum, New York, 1923, *Arts of the Italian Renaissance*, no. 29 (as a Bishop, by Cossa ?); Dallas Museum of Fine Arts, 1947, 30 *Masterpieces* (as Saint Louis of Toulouse).

EX COLL.: Count..., Ferrara (1902); [David Constantini, Florence, 1902]; Theodore M. Davis, Newport, R.I. (1902-1915).

BEQUEST OF THEODORE M. DAVIS, 1915.  
THEODORE M. DAVIS COLLECTION

### *The Flight into Egypt*

49.7.17 (Plate 18)

The panel clearly formed a series with the Adoration of the Magi in the Fogg Art Museum (no. 1905.14) and the Circumcision in the Isabella Stewart Gardner Museum, Boston (no. P1583). The vertical diameters are essentially the same (38.7 cm. for our panel, 38.7 cm. for the Gardner painting, and 38.1 cm. for the one in the Fogg), and the corners of the original panels were made up in an identical fashion. It is not possible to be certain of their original sequence, but Longhi's hypothesis (see Refs., 1934) that the Circumcision, which has a centralized composition, was in the middle with the Adoration of the Magi on the left and the Flight into Egypt on the right is convincing. He has also made a case for associating the pictures with the central portion of the predella of the Roverella altarpiece from San Giorgio fuori le Mura in Ferrara – directly below the Madonna and Child Enthroned in the National Gal-

lery, London (no. 772; 239 × 102 cm.). Our knowledge of the Roverella altarpiece is based on the description of Baruffaldi, who says simply that the predella contained scenes from the lives of Saints Benedict and Bernard.<sup>1</sup> Longhi's hypothesis rests on the very close relation of style between the tondi and the surviving panels of the altarpiece and on the observation that the peculiar form of the altarpiece in the Circumcision is repeated in the tablets of the Ten Commandments on the throne of the London panel. If the figure on the altarpiece in the Circumcision does, in fact, show Moses, the association would be compelling. Though it has been repeatedly stated that the circular form of the three pictures is unusual for predella panels, the two larger tondi by Tura in the Pinacoteca at Ferrara showing scenes from the life of Saint Maurelius are known to have formed part of a second altarpiece in San Giorgio, and since Baruffaldi clearly states that there were " tanti tondini, " they too must have been from the predella.

The most plausible date for the Roverella altarpiece is about 1474, and this is acceptable for the tondi as well.<sup>2</sup>

1. G. Baruffaldi, *Vite de' pittori e scultori ferraresi*, I (1844), pp. 77 ff.

2. M. Davies (see Refs., 1951) gives an alternate date of about 1480.

Tempera on wood. Over-all, h. 15 5/8, w. 15 1/8 in. (39.7 × 38.4 cm.); painted (circular) surface, h. 15 1/4, w. 15 1/8 in. (38.7 × 38.4 cm.).

The panel has been thinned and cradled, and the corners are a later addition. The marbleizing extending from the tondo to the corners is clearly false but quite old. Although this painting has suffered very greatly both from abrasion and flaking losses in the past, and the original paint is thin, it is still possible to read the composition due to the presence of the underdrawing, which is everywhere visible. The blue of the sky is now largely restoration and therefore the transition from the pink horizon has lost much of its subtlety. The picture was cleaned in 1978.



- REFERENCES: The authorities cited below, with the exception of P. Kristeller, attribute this painting to Cosimo Tura. G.B. Cavalcaselle (Ms., Bibl. Marciana, 2032/12273/III, 1869) attributes it to Tura or Marco Zoppo // F. Harck, *Jahrb. der Preuss. Kstsmgln.*, v (1884), p. 120, note 40; and *Jahrb. der. Preuss. Kstsmgln.*, ix (1888), p. 36, no. 46, compares it to the two tondi with scenes from the life of Saint Maurelius in the Pinacoteca, Ferrara, and notes that it may have formed part of the same altarpiece from San Giorgio fuori le Mura in Ferrara // G. Gruyer, *L'Art*, LIII (1892), p. 177, considers it part of the San Maurelio altarpiece from San Giorgio fuori le Mura; *Cosimo Tura* (1892), p. 15; and *L'art ferrarais* (1897), II, pp. 71, 79 f., considers as part of the same set from the San Maurelio altarpiece the two tondi at Ferrara, the Adoration of the Magi [now in the Fogg Art Museum] and the Circumcision [now in the Gardner Museum] // I. Lermolieff [G. Morelli], *Kstskrit. Studien - Berlin* (1893), p. 51, note 2 // A. Venturi, *Arch. storia dell'arte*, VII (1894), pp. 92 ff., fig. 6, considers this panel and the Ferrara, Fogg and Gardner tondi part of the predella of the San Maurelio altarpiece; *Tesori d'arte inediti di Roma* (1896), 3, nos. vii-viii, pl. VII; *L'Arte*, XI (1908), pp. 420 ff., rejects the association of this panel and the Fogg and Gardner tondi with the San Maurelio altarpiece, noting that they differ in style from the Ferrara tondi and are late works; and *Storia*, VII, part 3 (1914), p. 546, fig. 413, dates it after 1480, and suggests that with the Fogg and Gardner tondi it may have belonged to the same altarpiece as a Saint Peter and a Saint John the Baptist in the John G. Johnson collection, Philadelphia // R.H. Benson, *Pictures... of the School of Ferrara-Bologna, 1440-1540* (ex. cat., 1894), p. xv, no. 6, pl. III, considers this panel and the Ferrara, Fogg and Gardner tondi parts of the predella of the San Maurelio altarpiece // E. Jacobsen, *Repert. für Kstswiss.*, XXIII (1900), p. 360, note 4, considers this panel and the Ferrara, Fogg and Gardner tondi to be from the San Maurelio altarpiece // P. Kristeller, *Andrea Mantegna* (1901), p. 453, lists it among works attributed to Mantegna // G. Lafenestre and E. Richtenberger, *Rome* (1905), p. 292, quote Venturi // B. Berenson, *No. Ital. Ptrs.* (1907), p. 297; *Ital. Pictures* (1932), p. 581; *Pitture italiane del rinascimento* (1936), p. 500; and *Central and No. Ital. Schools* (1968), p. 433, pl. 724, as a companion to the Fogg and Gardner tondi // L. Cust, *Les Arts* (1907), October, p. 22, considers it part of a series formerly in the church of San Giorgio fuori le Mura // E.G. Gardner, *Painters of the School of Ferrara* (1911), pp. 28, 208, considers it, the Fogg, the Gardner, and the Ferrara tondi part of the San Maurelio altarpiece // M.H. Bernath, *New York und Boston* (1912), p. 75, considers it, the Fogg, the Gardner, and the Ferrara tondi part of the San Maurelio altarpiece // T. Borenius, ed., in Crowe and Cavalcaselle, *Ptg. in No. Italy* (1912), II, pp. 230 f., note 1, connects it with the Fogg and Gardner tondi // P. Schubring, *Cassoni* (1915), pp. 151, 352, no. 562, considers it, the Fogg, and the Gardner tondi parts of a piece of church furniture, possibly a baptismal shrine // *Collection of Medieval and Renaissance Ptg.* (Fogg Art Museum) (1919), p. 190 // F.E.W. Freund, *Cicerone*, XIX (1927), pp. 497 ff., 502, ill. p. 495, considers it, the Fogg, the Gardner, and the two Ferrara tondi part of the San Maurelio altarpiece // A.L. Mayer, *Pantheon*, VI (1930), p. 542 // O. Härtzsch, *Katalog der echten und fälschlich zugeschriebenen Werke des Cosimo Tura* (1931), pp. 19 f., dates it between 1450 and 1460 // L. Venturi, *Pitture italiane in America* (1931), pls. CCLXI-CCLXIII, suggests that it, the Fogg, and the Gardner tondi may have decorated a cassone or some other piece of furniture; and *Ital. Ptg. in Amer.* (1933), pls. 345-347 // P. Hendy, *Catalogue of the Exhibited Paintings and Drawings* (The Isabella Stewart Gardner Museum) (1931), p. 382, notes that it, the Fogg, and the Gardner tondi may have formed either a predella to an altarpiece or a piece of furniture; and *European and American Paintings in the Isabella Stewart Gardner Museum* (1974), p. 264, notes that it, the Fogg, and the Gardner tondi could conceivably have formed the predella to the Roverella altarpiece // *Pittura ferrarese del rinascimento* (ex. cat., 1933), p. 60, calls it, the Fogg, and the Gardner tondi parts of an altarpiece // R. Longhi, *Officina ferrarese* (1934), pp. 37 ff., 161, note 48, pls. 44, 45 (reconstruction of the Roverella altarpiece), considers it, the Fogg, and the Gardner tondi the center part of the predella of the Roverella altarpiece, suggesting that the stories from the lives of Saints Bernard and Benedict mentioned by Baruffaldi and now lost were flanking elements; and in *Opere complete di Roberto Longhi*, v (1956), pp. 25 f., 96, note 48, figs. 64, 65, 69 (reconstruction of the Roverella altarpiece) // G. Gombosi, in Thieme-Becker, XXXIII (1939), pp. 481 f., considers Longhi's notion that it formed part of the Roverella altarpiece arbitrary // S. Ortolani, *Cosmè Tura, Francesco del Cossa, Ercole de' Roberti* (1941), pp. 56, 67 f., pl. 36, considers this panel, the Fogg and the Gardner tondi parts of a predella, but rejects the connection with the Roverella altarpiece, and dates them about 1475 // *Duween Pictures* (1941), no. 61, ill., dates it about 1470 // B. Nicolson, *The Painters of Ferrara* (1950), pp. 11, 18, considers this picture and the Fogg and Gardner tondi part of the predella of a lost altarpiece // M. Davies, *The Earlier Italian Schools* (National Gallery Catalogue) (1951), p. 399, notes that there is no record that this panel and the Fogg and Gardner tondi are from the Roverella altarpiece and that their shape would be peculiar for a predella; and (1961), pp. 513 f. // *Art Treasures of the Metropolitan* (1952), p. 225, no. 87, fig. 87 (in color), as one of a series of five tondi from an altarpiece from San Giorgio fuori le Mura // A. Neppi, *Cosmè Tura*, (1952) pp. 65, 74 f., 136, accepts Longhi's reconstruction and dates it about 1474 // C. Padovani, *La Critica d'arte e la pittura ferrarese* (1954), p. 406, accepts Longhi's association of this picture and the Fogg and Gardner tondi with the Roverella altarpiece // M. Salmi, *Cosmè Tura* (1957), pp. 34 f., 37 f., fig. 9 (reconstruction of the Roverella altarpiece), pl. xxii, accepts the

connection of this tondo and the ones in the Fogg and Gardner Museums with the Roverella altarpiece, which he dates after 1474 // E. Ruhmer, *Tura* (1958), pp. 41, 58, note 102, 177, no. 63, pl. 63, dates this panel and the Fogg and Gardner tondi in the first half of the 1470's, but rejects the connection with the Roverella altarpiece // A. Chastel, *Art News*, LVII (1959), no. 10, p. 41, accepts the connection with the Roverella altarpiece; and *Le Grand Atelier d'Italie* (1965), p. 242, fig. 243 (reconstruction of the Roverella altarpiece) // R. Salvini and L. Traverso, *The Predella from the XIIIth to the XVIth Centuries* (1960), p. 205, ill., 207 (in color), accept the connection with the Roverella altarpiece // P. Bianconi, *Tutta la pittura di Cosmè Tura* (1963), pp. 29, 42, 47 f., figs. 72, 73 (detail), considers this painting and the Fogg and Gardner tondi to belong to a work later than the Roverella altarpiece // E. Guidoni and A. Marino, *Storia dell'arte*, IV (1969), p. 410 // E.E. Gardner, *Saggi e memorie di storia dell'arte*, VIII (1972), p. 73, figs. 17, 19, notes that Cavalcaselle saw the picture in 1869 in the Canonico Bignami collection, and publishes the drawing he made of it [fig. 18] // L. Moretti, *G.B. Cavalcaselle, disegni da antichi maestri* (ex. cat., 1973), p. 86, reproduces the drawing [fig. 57] // F.R. Pesenti, *An Illustrated Inventory of Famous Dismembered Works of Art* (1974), pp. 24, 42 ff., fig. 5, notes Longhi's opinion // R. Molajoli, *L'Opera completa di Cosmè Tura* (1974), pp. 85 f., no. 14, figs. 14, XIX (in color), tentatively accepts the connection with the Roverella altarpiece // C. Ressort, *Retables Italiens du XIII<sup>e</sup> au XV<sup>e</sup> Siècle* (ex. cat., 1978), p. 45, ill. p. 46 (reconstruction of the Roverella altarpiece), tentatively

accepts the connection with the Roverella altarpiece // E. Fahy, *Connoisseur*, CXCVIII (1978), pp. 37, 39, fig. 14, tentatively relates the three tondi to the Roverella altarpiece but notes that they cannot have formed the predella // A. Mezzetti and E. Mattaliano, *Indice ragionato delle "Vite" ... di G. Baruffaldi* (1981), II, p. 65, cite Longhi and Molajoli // O. Garnett (in a letter, 1982) notes that it is listed in an unpublished inventory of William Graham's collection compiled in 1882, as no. 354, by Tura.

EXHIBITED: Royal Academy, London, 1875, *Old Masters*, no. 183 (as Andrea Mantegna, lent by W. Graham); Bethnal Green Museum, 1883 (as Andrea Mantegna, lent by W. Graham); Royal Academy, London, 1887, *Old Masters*, no. 195 (lent by R.H. Benson); Burlington Fine Arts Club, London, 1894, *Pictures ... of the School of Ferrara-Bologna, 1440-1540*, no. 6 (lent by R.H. Benson); Manchester Art Gallery, 1927, *The Benson Collection*, no. 17 (lent by the Trustees of the Benson Family); Metropolitan Museum, New York, 1943, *The Bache Collection*, no. 17 (lent by Jules S. Bache); and 1952-1953, *Art Treasures of the Metropolitan*, no. 87.

EX COLL.: Canonico Bignami, Casalmaggiore (1869, as Dürer); William Graham, London (by 1875-1886; inv., 1882, no. 354; sale, Christie's, London, April 8, 1886, no. 209); [M. Colnaghi, London, 1886]; Robert H. and Evelyn Benson, London (1886-1927; cat., 1914, no. 55); [Duveen Brothers, London and New York, 1927]; Jules S. Bache, New York (1927-1944; cat., 1929, no. 17).

THE JULES BACHE COLLECTION, 1949

## Francesco Zaganelli

Real name Francesco di Bosio; also called Francesco da Cotignola. Active by 1499; died 1532. School of the Romagna. Early in his career Francesco worked with his brother Bernardino, who died in or shortly after 1509. He subsequently settled in Ravenna, where he is documented from 1513 until his death. Francesco's early style is almost indistinguishable from that of his brother; many of the earliest paintings are signed by both artists, and it would be vain to attempt to separate their respective hands, since both were equally influenced by Ferrarese painting of the late fifteenth century, and particularly by Ercole de' Roberti. Later Francesco studied contemporary Bolognese painting, and he was also familiar with German prints.

### *Saint Lucy*

30.95.292 (Plate 46)

This work is characteristic of the Zaga-

nellis' early style, and reveals the influence of Ercole de' Roberti and of contemporary paintings by Lorenzo Costa. The picture may be dated about 1500 and is probably

by Francesco, but an attribution to Bernardino cannot be ruled out, as the two painters were working together at the time.

Formerly attributed by the Museum to Lorenzo Costa (Cat., 1940).

Tempera and gold on wood. Overall, with added strips, h. 13 1/2, w. 9 1/4 in. (34.3 × 23.5 cm.); painted surface, h. 12 3/8, w. 7 3/4 in. (31.4 × 19.7 cm.).

The panel has been extended at the sides. The present old surface coating, if removed, might show that the original paint of the background is thinner and more abraded than is at present apparent. The figure is in very good state, except for the gilded highlights on her robe, and the palm, which are slightly rubbed.

REFERENCES: E. Andrews (unpublished notebook, n.d.) calls this painting a work by Lorenzo Costa // B. Berenson, *No. Ital. Ptrs.* (1907), p. 204, attributes it to Costa; *Ital. Pictures* (1932), p. 157; *Pitture italiane del rinascimento* (1936), p. 135, calls it a late work by Costa; and *Central and No. Ital. Schools* (1968), p. 97, attributes it hesitantly to Costa // A. Venturi, *L'Arte*, xi (1908), pp. 428, 430, accepts Berenson's attribution to Costa; and *Storia*, vii, part iii (1914), p. 766, fig. 567, ascribes it to Costa, dates it after 1492, and considers it close

to Ercole de' Roberti // J. Breck, *Rass. d'arte*, xi (1911), p. 114, attributes it to Costa // T. Gerevich, in Thieme-Becker, vii (1912), p. 529, lists it as a work by Costa // R. Longhi, *Officina ferrarese* (1934), pp. 114, 205, ascribes it to Francesco Zaganelli, calling it an early work showing Ferrarese influence; *Ampliamenti nell'officina ferrarese* (1940), pp. 19 f., fig. 48, confirms the attribution to Francesco Zaganelli, although noting its similarity to the work of Bernardino, and dates it about 1500; and *Opere complete di Roberto Longhi*, v (1956), pp. 68, 145, fig. 345 // U. Galetti and E. Camesasca, eds., *Enciclopedia della pittura italiana* (1951), iii, p. 2572, attribute it to Francesco Zaganelli // F. Zeri (unpublished opinion, 1957) attributes it to Francesco Zaganelli, relating it to a print close to Mantegna // E. Ruhmer, *Francesco del Cossa* (1959), p. 85, relates it to Cossa's Saint Lucy [National Gallery, Washington, Kress coll., no. K 417], quoting Longhi's attribution to Francesco Zaganelli // R. Roli, *Arte antica e moderna*, nos. 31-32 (1965), pp. 235 f., accepts the attribution to Francesco Zaganelli, and dates it after 1505, noting northern influence // R. Varese, *Lorenzo Costa* (1967), p. 73, no. 64, rejects the attributions to Costa and Francesco Zaganelli, calling it the work of an anonymous master close to Costa and dating it toward the end of the XV century // *Dizionario enciclopedia Bollandi*, xi (1975), p. 383, attributes it to Francesco Zaganelli.

EX COLL.: [Georges Brauer, Florence, 1900]; Theodore M. Davis, Newport, R.I. (1900-1915).

BEQUEST OF THEODORE M. DAVIS, 1915.  
THEODORE M. DAVIS COLLECTION

## Zenone Veronese

Also called Zeno da Verona. Born 1484; died between 1552 and 1554. School of Verona. Zenone worked in Salò, on Lake Garda, in Rimini (1521), and probably in Rome. A number of dated pictures are known, from 1507 to 1552. His early style is related to that of such Veronese artists as Giovanni Francesco Caroto and Girolamo dai Libri. Later he was influenced by Palma Vecchio, Romanino and Giovanni Cariani, but his work remained typically Veronese, and particularly recalls that of his contemporary Niccolò Giolfinio.

### *The Abduction of Helen*

12.57 (Plate 57)

This very large painting, which must have been part of a series, represents Helen abducted by Paris.

A companion piece, the same size, representing the Trojan Horse, was last recorded in the collection of the Counts Guidi in Faenza (sale, Galleria Sangiorgi, Rome, April 21-27, 1902, no. 52, ill., as Carpaccio). The two paintings may be tentatively dated

in the late 1520's. Despite Brescian and Venetian influences, particularly that of Cariani, this picture retains its Veronese character. A preparatory drawing for the principal figures is in the British Museum (no. 1891-7-13-17), and a study for the companion piece has also been identified.<sup>1</sup> The striped livery worn by the two young men at the extreme left, which also appears in the companion picture, may provide a clue to the family that commissioned the decoration.

1. T. Mullaly, *Disegni veronesi del cinquecento* (ex. cat., 1971), pp. 28 f., nos. 9 and 10, ill., for this drawing and the companion, in the collection of Hans Calmann, London, which were attributed to Zenone by Pouncey.

Formerly attributed by the Museum to Cariani, and later to an unknown Veronese painter of the first half of the XVI century (Cat., 1940).

Oil on canvas. H. 44, w. 112 in. (111.8 × 284.5 cm.).

The picture is in poor condition, over-painted and mottled with discolorations. The head of the figure in a turban and long cloak is the only one that is fairly well preserved.

REFERENCES: B. Berenson, *Ital. Pictures* (1932), p. 128, lists this painting as a work of Giovanni Cariani; and *Pitture italiane del rinascimento* (1936), p. 111 // R. Offner (verbally, 1937) calls it Veronese // R. Longhi (unpublished opinion, 1937) calls it Veronese, and dates it 1520-1530 // G.M. Richter (verbally, 1940) considers it Brescian, because of the palette // F. Zeri, *Boll. d'arte*, xxxiv (1949), pp. 26 ff., fig. 11, attributes it to Zenone Veronese, comparing it to his Madonna and Saints in San Bernardino, Salò, and dates it in the 1520's; and (in a letter, 1971) notes a related drawing by Zenone in the British Museum // L. Gallina, *Giovanni Cariani* (1954), p. 126, pl. lxxi, lists it among pictures doubtfully attributed to Cariani // R. Bossaglia, in *Storia di Brescia* (1963), II, p. 1101, note 1, rejects the attribution to Zenone // R. Pallucchini, *Arte veneta*, xx (1966), p. 96, note 7, considers it probably by Marcello Fogolino; and in *Studi di storia dell'arte in onore di Antonio Morassi* (1971), pp. 111, 113, quotes Zeri's attribution to Zenone, noting that it is the only secular painting attributed to him // *Dizionario enciclopedico Bolaffi* (1975), xi, p. 429, as Zenone // G. Mariacher, *Pittori bergamaschi... Il cinquecento* (1975), I, p. 296, no. 90, attributes it to Cariani.

EXHIBITED: Toronto Art Gallery, 1948-1949, *The Classical Contribution to Western Civilization*.

EX COLL.: Sir George Donaldson, London (by 1902-1905; sale, Christie's, London, Nov. 22, 1902, no. 109, as Catena; sale, Christie's, London, June 8, 1905, no. 44, as Carpaccio); [Carfax & Co., London, 1905]; [Herbert Horne, Florence, 1912].

PURCHASE, ROGERS FUND, 1912

## Unknown Emilian Painter, about 1450

### *The Madonna and Child with Adoring Angels*

65.181.3 (Plate 11)

This Madonna and Child enthroned with six angels is a fragment of a Maestà. The figures must originally have been full length, and the subject and proportions indicate that the panel was originally the center of a polyptych. The goldfinch held by the infant Christ is a symbol of the Passion, and the pomegranate may allude to the Virgin's chastity. While the style is

Emilian, the composition shows the influence of Venetian painting of the late fourteenth century: the panel, which is datable about 1450, must therefore have been painted either in Bologna or to the east, nearer the Adriatic coast.

Tempera and gold on wood; tooled haloes and ornament. Over-all, with added strips, h. 33 1/4, w. 21 1/4 in. (84.5 × 54 cm.); painted surface, h. 26 1/2, w. 20 1/2 in. (67.3 × 52.1 cm.).

The panel is cradled and cut all around;

the entire area above the Virgin's halo is new. Where the flesh is in shadow, it has been scumbled over, and the present look is somewhat misleading. The Virgin's veil has been reworked and the thumb of the Christ Child's left hand is new.

REFERENCES: L. Venturi (in a letter, 1919) calls this picture a late work by Lorenzo Veneziano // F. Mason Perkins (in a letter, 1925) considers it Venetian and dates it late XIV century // M. Meiss (unpublished opinion, 1952) considers it Tuscan, possibly Luccese // F. Zeri (verbally, 1963) calls

it Venetian, of the XIV century; and (in a letter, 1964) considers the composition Venetian, but suggests calling the picture Veneto-Emilian, about 1400 // C. Virch, *The Adele and Arthur Lehman Collection* (1965), p. 16, ill. opp. p. 16, attributes it tentatively to Lorenzo Veneziano, and dates it about 1400, noting that it is restored and over-painted // C. Volpe (in a letter, 1981) proposes an attribution to Priamo della Quercia, and dates it about 1450 // S. Padovani (in a letter, 1981) calls it Veneto-Emilian, close to Francesco Lola.

EX COLL.: Arthur Lehman, New York (1919-1936); Mrs. Arthur Lehman, New York (1936-1965).

BEQUEST OF ADELE L. LEHMAN IN MEMORY OF ARTHUR LEHMAN, 1965

## Unknown Ferrarese (?) Painter, about 1420-30

*The Madonna and Child, with the Donor, Pietro de' Lardi, presented by Saint Nicholas*

65.181.5 (Plate 6)

Pietro de' Lardi (died 1469), the kneeling donor identified by the inscription, was land agent in 1452 for Borso d'Este, Duke of Ferrara.<sup>1</sup> The bishop saint is identified as Nicholas, and he has, without basis, been thought to represent Pietro de' Boiardi. Boiardi, also mentioned in the inscription, was Bishop of Ferrara from 1400 to 1431. This votive panel would thus have been painted for a church in or near Ferrara, and seems to be the work of a Ferrarese artist. It is perhaps datable in the 1420's and may have come from the Benedictine Abbey of Pomposa.<sup>2</sup>

The authorship of the picture is disputed, but it has most frequently been attributed to Antonio Alberti (active by 1420, died between 1442 and 1449), whose certain works include a signed fresco cycle completed by 1437 at Talamello, near Pesaro, a standard of 1438 (no. 654) and an altarpiece of 1439, both in the gallery at Urbino. To these may be added a fresco in San Domenico at Città di Castello and a triptych (no. 127) in the local museum, which were

probably painted by Alberti about 1426. From these works it appears that Alberti was primarily active in centers well to the south of Ferrara.

Our panel does not appear to be by the same hand. The figure types are more closely comparable to those of Niccolò di Pietro, a Venetian painter still living in 1430, some of whose works were executed for centers along the Adriatic coast, possibly including Rovigo, near Pomposa. It is also close in style to a fresco cycle in the chapel of San Martino in the church of Santa Maria della Sagra at Carpi, north of Modena. These frescoes, attributed by some scholars to Alberti, are apparently not by him. The same artist may have been responsible for a Madonna and Child in a private collection, a fresco of the Madonna and Child in the church of San Francesco, Carpi, and possibly a fresco in the church of Sant'Apollinare, Ferrara. All of these works are related to Veronese art of the late fourteenth and early fifteenth centuries.

1. The colors used for the coats of arms (see below) vary somewhat from those illustrated by F. Pasini Frassoni, *Dizionario storico-araldico dell'antico ducato di Ferrara*, pp. 276 f.

2. No paintings are listed in the inventory of the property of the Abbey compiled in 1459, published by M. Salmi, *L'Abbazia di Pomposa* (1936).

Arms (lower left): azure (now blackened), a chevron argent. Crest: miter.

Arms (lower right): per pale; dexter, gules, a column proper; sinister, argent, three bends gules. Crest: a cross, of the Lardi family of Ferrara.

Inscribed (lower left): ALma dei genitrix mundus cui flectitur omnis / HANC tibi deuoto construxit corde figuram / PETrus de lardis presentat quem tibi sã[n]ctus / ATque suus pastor Nicolaus, tempore et illo / URBis ferrarie sum[m]o cum laudis honore / PRESul erat dominus Petrus noster reuerẽ[n]dus / BOyarde stirpis natus de sanguine claro (Beloved Mother of God, to whom the whole world bends the knee, with devout heart Pietro de' Lardi, whom his pastor Saint Nicholas presents to you, had this picture painted for you at the time when the protector of the city of Ferrara was our reverend master Pietro Boiardi, born of noble blood and honored with high praise).

Formerly attributed by the Museum to Antonio Alberti.

Tempera on wood, embossed and gilt haloes and ornament. Over-all, h. 45 7/8, w. 43 5/8 in. (116.5 × 110.8 cm.); painted surface, h. 44 1/8, w. 41 3/4 in. (112.1 × 106 cm.).

The panel is cradled. The original lip is preserved on all sides. On the whole the state is excellent. However, the sky has darkened to near black, and the cope of Saint Nicholas seems to have faded. There are also scattered losses and a vertical crack that runs through the Child's face.

REFERENCES: C. Laderchi, *Descrizione della Quadreria Costabili*, I (1838), p. 24, no. 3, attributes the picture to Galasso Galassi, identifies the bishop saint as a portrait of Pietro Boiardi, and notes that it came from the Abbey of Pomposa // G. Boschini, ed., in G. Baruffaldi, *Vite de' pittori e scultori ferraresi*, I (1844), p. 53, note 2, attributes it to Galasso Galassi // O. Mündler, *Diary* (1858), II, p. 58 v., attributes it to Galasso Galassi // G. Eastlake, *Notebook* (1861, I), p. 14 v., attributes it to Galasso Galassi // G.B. Cavalcaselle (Ms., Bibl. Marciana, 2024/12265/I), p. 23, attributes it to Galasso Galassi; and with Crowe, *Ptg. in No. Italy* (1871),

I, p. 515, and II (1912), p. 223, note 4 (2) // [G. Giordani], *Catalogo dei quadri . . . nella Galleria Costabili* (1871), p. 9, no. 67, as by an unknown artist // G. Gruyer, *L'art ferrarais* (1897), II, p. 50, quotes Laderchi's description // D. Zaccarini, *L'Arte*, XVII (1914), pp. 170 f., fig. 2, attributes it to the painter of the Trinity signed with the initials G. Z., in the Pinacoteca, Ferrara, identifies the bishop saint as Maurelius, and on this basis dates it between 1419 and 1431 // F. Mason Perkins (in a letter, 1925) rejects the attribution to Antonio Alberti, and attributes it to a Veronese or Lombard artist // R. van Marle, *Ital. Schools*, VII (1926), p. 238, fig. 154, accepts Zaccarini's attribution to the G.Z. Master, relating panels of the four Evangelists and a bishop in the Pinacoteca, Ferrara, to this master, and tentatively identifies the saint in our picture as Maurelius // R. Offner (unpublished opinion, 1928) calls it probably by a Veronese artist // A. Venturi, *North Italian Painting of the Quattrocento* [1931], p. 11, pl. II, rejects the attribution to the G.Z. Master, and attributes it to an unknown Ferrarese painter // *Pittura ferrarese del rinascimento* (ex. cat., 1933), p. 20, rejects the attribution to the G.Z. Master // R. Longhi, *Officina ferrarese* (1934), pp. 14 f., fig. 16, considers it superior in quality to contemporary Ferrarese paintings and wonders whether it might be by the master of the chapel of Saint Martin in Santa Maria della Sagra at Carpi or by Niccolò di Pietro, calls the bishop saint Maurelius; *Ampliamenti nell'officina ferrarese* (1940), p. 39, note 1, agrees with Coletti [see below] in attributing the frescoes in the chapel of Saint Martin to Antonio Alberti, and notes that this increases the probability that our picture is also by him; and in *Opere complete di Roberto Longhi*, V (1956), pp. 12, 169, note 1, 176, fig. 26, doubts the attribution to Alberti and suggests that it may be by Francesco Lola // L. Coletti, *Boll. d'arte*, XXX (1936), p. 189, records Longhi's attribution to the master of the chapel of Saint Martin in the Sagra at Carpi, which he attributes to Antonio Alberti; and *Pittura veneta del quattrocento* (1953), pp. XVII, LXXX, note 28, fig. 39c, is uncertain whether it should be attributed to Pisanello, or to a Ferrarese artist such as Antonio Alberti under his influence // Thieme-Becker, XXXVII (1950), p. 191, notes Zaccarini's attribution to the G.Z. Master // C. Padovani, *La Critica d'arte e la pittura ferrarese* (1954), p. 149, cites Laderchi's attribution to Galasso Galassi and Zaccarini's to the G.Z. Master // G. Bargellesi, *Notizie di opere d'arte ferrarese* (1955), pp. 12 ff., fig. 2, attributes it to Antonio Alberti, dates it about 1425-1430, and calls the bishop saint Maurelius // S. Bottari, *La Pittura in Emilia nella prima metà del '400* (1958), pp. 79, 87, notes that it is close to the master of the Annunciation in the chapel of Saint Catherine in the Sagra at Carpi, records Bargellesi's attribution to Alberti as well as other attributions // M. Salmi, *La Pittura e miniatura a Ferrara nel primo rinascimento* (1961), pp. 7, 8, note 2, fig. 1a, rejects Longhi's attribution to the master of the chapel of Saint Martin, considers it Ferrarese, dates it between 1419 and 1430,

and calls the bishop saint Maurelius // M.T. Zanchi, *Commentari*, xv (1964), pp. 176, 185, note 12, attributes it to the master of the chapel of Saint Martin, whom she considers superior to Antonio Alberti // C. Virch, *The Adele and Arthur Lehman Collection* (1965), pp. 18 ff., ill. p. 19 (in color), considers the attribution to Antonio Alberti the most plausible and notes that the inscription identifies the bishop saint as Nicholas // C.L. Ragghianti, *Stefano da Ferrara* (1972), p. 176, note 34, cites various earlier attributions // F.M. Alberti Gaudio in *Restauri nelle Marche* (ex. cat., 1973), p. 136, note 3, attributes it to Antonio Alberti // S. Padovani, *Antichità viva*, XIII (1974), no. 5, p. 4, attributes it to Antonio Alberti; and *Paragone*, xxvi (1975), no. 299, pp. 39 ff., 51 f., notes 38, 39, fig. 42, dates it in the late 1420's, contemporary with the frescoes in the chapel of Saint Martin, which she also attributes to Alberti, and notes the influence of Pisanello // M. Laclotte and E. Moggetti, *Peinture italienne, Musée du Petit Palais, Avignon* (1976), no. 20, attribute it to Antonio Alberti // A. Mezzetti and E. Mattaliano, *Indice ragionato delle "Vite..." di G. Baruffaldi* (1981), II, p. 146.

EXHIBITED: World's Fair, New York, 1939, *Masterpieces of Art*, no. 1 (as Antonio Alberti, lent by Mrs. Arthur Lehman); Museum of Fine Arts, Boston, 1940, *Arts of the Middle Ages*, no. 62 (as Antonio Alberti, lent by Mrs. Arthur Lehman); Metropolitan Museum, New York, 1975-1976, *Patterns of Collecting, Selected Acquisitions 1965-1975* (as Antonio Alberti).

PROVENANCE: ?the Benedictine Abbey of Pomposa, near Ferrara (until about 1802?).

EX COLL.: Marchese Giovanni Battista Costabili Containi, Ferrara (by 1838-1841; cat., 1838, no. 3); Marchese Giovanni Battista Costabili Containi, Ferrara (1841-1885; exhibited for sale, Ferrara; cat., 1871, no. 67; cat., 1872, no. 67, as by an unknown master; sale, Sambon, Milan, April 27-29, 1885, no. 22, as school of Murano, XV century); [Conte Avogli Trotti, Paris, by 1905-after 1914]; [R. Langton Douglas, London]; Arthur Lehman, New York (1924-1936); Mrs. Arthur Lehman, New York (1936-1965).

BEQUEST OF ADELE L. LEHMAN IN MEMORY OF ARTHUR LEHMAN, 1965

## Unknown Lombard Painter, first quarter of the XVI century

### *Twelve Heads* (panels from a frieze) 05.2.1-12 (Plates 59-61)

These twelve panels are part of a large series, of which fifteen others can presently be traced: six in the Victoria and Albert Museum, London (nos. 663-1904 - 668-1904); two in The Cornell Fine Arts Center, Rollins College, Winter Park, Florida (nos. 57-5-P and 57-6-P); two belonging to F. Zeri, Mentana; and five belonging to Vittorio Frascione, Florence. Twelve additional panels, present whereabouts unknown, were in the following collections: two in the collection of W.B. Chamberlin (sale, Christie's, London, February 25, 1938, no. 41); four in the Henry Harris collection (sale, Sotheby's, London, August 20, 1941, no. 92); three in the Payne Whitney collection (sale, Parke-Bernet, New York, February 6-7, 1946, no. 258 [twelve panels, of which three have not since been traced]);

one in the collection of Lord Conway of Allington (sale, Sotheby's, London, January 31, 1951, no. 23); and two in the Engel-Gros collection (sale, Galerie Georges Petit, Paris, May 30-June 1, 1921, no. 4, bought in; sale, Galerie Charpentier, Paris, December 6, 1952, no. 2).

Each panel shows a bust-length figure seen from below, against a marble arch. According to Church (see Refs., 1884), the series, originally numbering forty-four, was purchased in 1881-1882 by Henry Willett shortly after the panels were removed from a small room in the palace of San Martino Gusnago, midway between Mantua and Brescia. The ceiling of this room is divided longitudinally by a beam, and the forty-four panels appear to have decorated either face of the beam and the two walls parallel to it. They were thus divided into four groups of eleven panels with a figure in three-quarter view in the center of each group, flanked sym-

metrically by profiles, possibly grouped in pairs. The panel that belonged to Martin Conway was not one of the original forty-four, but one of three discovered subsequently, and said to have come from the principal end of the room, possibly over a fireplace (see Refs., 1914).

The palace of San Martino Gusnago was evidently built about 1460 by the condottiere Francesco Secco, who married Caterina Gonzaga in 1451 and fled Mantua in 1491 (see Refs., Perina, 1961). The palace contains ornamental frescoes, Mantegnesque in character, which display the arms of Aragon, conceded to Secco by Ferdinand of Naples in 1487. The iconographic scheme of the series of panels has not been explained, despite the presence of monograms on five of them, and of a king and a Venetian doge. The latter has been plausibly identified as Marco Barbarigo (doge from 1485-1486), whose features are known from medals. It has also been asserted (see Refs., Terni de Gregory, 1958) that some of the profiles are Semitic, and that this might relate the commission to Eusebio Malatesta, a Jew adopted after his baptism by the Marchesa of Mantua, Paola Malatesta. A close friend and personal advisor of Marchese Federico II Gonzaga, who knighted him in 1479, Eusebio Malatesta was a bitter enemy of Francesco Secco. It is conceivable that when Secco fled from Mantua in 1491, Eusebio was awarded some of his properties.

Some of the panels show knowledge of early-sixteenth-century Milanese painting, especially the work of Bramantino, to whom they have in the past been attributed, and Boltraffio. The most plausible attribution is to Floriano Ferramola (Brescian, about 1480-1528), but the panels are superior in quality to Ferramola's documented paintings. The style and the costumes suggest a date between 1500 and 1515.

Formerly attributed by the Museum to a Follower of Bramantino (Cat., 1940).

Inscribed (on 05.2.10): RNLE

Tempera on wood; square, sides varying from 18 to 18 1/4 in. (45.7 to 46.4 cm.).

05.2.3, .6 and .10 are cradled. The outlines of the architecture and the swags have in each case been incised. All of the panels have suffered from paint losses that follow the horizontal grain of the wood, and all suffer from disfiguring overpaint. 15.2.8 is the only one that retains much of the original modelling in the face.

REFERENCES: A.H. Church, *Portfolio*, xv (1884), pp. 35 ff., ill., notes that the series came from San Martino di Gusnaja and originally included forty-four panels arranged in four rows along two walls and affixed to a central beam, describes their cleaning and condition, dates them in the last quarter of the XV century, and identifies the heads as portraits // H.F. Cook, in *Pictures by Masters of the Milanese and Allied Schools of Lombardy* (ex. cat., 1898), pp. xlv f., attributes the set, of which he knew thirty-six, to Bramantino, dates them about 1490-1500, noting the influence of Leonardo, and considers them fanciful heads; and *Burl. Mag.*, viii (1905), pp. 136 f., considers the attribution to Bramantino only indicative // A.J. Koop, *Burl. Mag.*, viii (1905), pp. 135 f., pls. iii, iv (top), accepts the arrangement proposed by Church, but does not exclude the possibility that they are copies after Bramantino, and tentatively identifies the profile of the doge as a portrait of Marco Barbarigo, suggesting also that the monograms on some of the panels might be the initials of members of two different families // M. Conway (in a letter, 1905) attributes the series to a painter close to Bramantino and working with assistants; and *The Sport of Collecting* (1914), pp. 27, 54 ff., describes three additional panels that were said to have been found at the principal end of the room, over a fireplace, and attributes the set to a master influenced by Vincenzo Foppa // *American Art News*, iii (August 15, 1905), n.p., as portraits of members of the artist's family by Bramante // [P.G. Knoddy], *Paris Herald Tribune* (August 28, 1905), suggests that the panels might be the copies Raphael ordered of a series that Vasari reported Bramantino to have painted in the Vatican // [H.W. Kent], *Met. Mus. Bull.*, i (1905), p. 14, ill., as Lombard, and formerly attributed to Bramantino // W. Suida, *Jahrb. der Ksthist. Smlgn.*, xxv (1905), pp. 67 f., lists thirty-four panels among works wrongly attributed to Bramantino, and quotes G. Gronau's opinion that they are more probably Veronese than Lombard; and *Bramante pittore e Il Bramantino* (1953), pp. 145 f., pl. CLXXVI, figs. 229-234 [incorrectly located in the Victoria and Albert Museum], notes that forty-four pieces survive, rejects the attribution to Bramantino, suggests that the monograms relate to the names of the sitters and that the similarity of the profile of the doge with Marco Barbarigo may be explained by the use of a medal, and observes that the style is more Lombard than Venetian // R. Fry (in letters, 1906) in



D. Sutton, ed., *Letters of Roger Fry* (1972), I, pp. 257, 264, attributes them to Bramantino // S. Brinton, *Leonardo at Milan* (1907), pp. 56 f., attributes to Bramantino the thirty-six panels known to him // B. Berenson, *Pittura italiana del rinascimento* (1936), p. 94, attributes the ones in the Victoria and Albert Museum to the workshop of Bramantino // J. Pope-Hennessy, *Burl. Mag.*, LXXVI (1940), p. 31, attributes the series to Floriano Ferramola, comparing them to the frescoes in the Palazzo della Corte in Brescia of 1512; and (in a letter, 1940) // L. Coletti (in a letter, 1949) compares them to the frescoes in Casa Panigrola, and attributes them tentatively to Bramante // F. Secco d'Aragona, *Arch. stor. lombardo*, LXXXIII (1957), pp. 210 ff. // W. Terni de Gregory, *Pittura artigianale lombarda del rinascimento* (1958), pp. 154, note 29, 171, fig. 43 (05.2.11), accepts the attribution to Ferramola for the Victoria and Albert Museum panels, but considers the others inferior and notes that several artists were probably involved; tentatively identifies the doge as Marco Barbarigo, points out the Semitic traits of many of the heads, suggesting that the palace may have been given as a fief to the family of Eusebio Malatesta and that he commissioned them // A.M. Romanini, *Arte lombarda*, IV (1959), p. 66, note 10, compares the panels, without attributing them, to a series of angel heads in the Ospedale di San Matteo, Padua // E. Marani, in *Mantova, Le Arti*, II (1961), p. 107, note 81, mentions the panels without attributing them // C. Perina, in *Mantova, Le Arti*, II

(1961), p. 342, pl. 308 (four panels), dates the decoration of the palace between 1477 and 1491 and notes the relation of the panels to Bramantino // C.M. Kauffmann, *Catalogue of Foreign Paintings* (Victoria and Albert Museum), I (1973), pp. 178 f., attributes them to the school of Mantua, about 1480, noting that the connection with Bramantino is remote and that the attribution to Ferramola does not correspond with the evidence of a date between 1477 and 1491 // D.S. Chambers, in *Splendours of the Gonzaga* (exh. cat., 1981), p. 128, no. 39 [two belonging to the Victoria and Albert Museum], as by an unknown painter about 1480 // J. Rutherford, *Apollo*, CXV (1982), pp. 178 f., 181, note 8, mentions the panels without attributing them.

EXHIBITED: Royal Academy, London, 1884, *Old Masters*, nos. 234, 240, 241, 249, and 250 (no. 250 said to be Doge Pasquale Malifieri, as by an unknown artist, lent by Henry Willett); and 1885, *Old Masters*, nos. 236, 240 (?), 248, 249, and 250 (as by an unknown artist, lent by Henry Willett).

PROVENANCE: the palace of San Martino Gusnago (now Palazzo Pastore), near Ceresara (until 1881/1882).

EX COLL.: [Luigi Felisina, Brescia, 1881/1882]; Henry Willett, Arnold House, Brighton (1881/1882-1905; sale, Christie's, London, April 10, 1905, nos. 97, 98, 102, 104).

PURCHASE, ROGERS FUND, 1905

## Unknown Lombard Painter, about 1515

### *Portrait of a Young Man with a Sword* 30.95.246 (Plate 67)

The painter of this portrait must have been a Lombard working under the influence of Andrea Solario. Although it is similar to the work of the Cremonese artist Bartolomeo Veneto, the technique and the mildness of expression indicate a different hand. The execution of the landscape and the range of colors suggest an attribution to the Cremonese Giovanni Francesco Bembo, called Il Vetraio. Very little is known about this artist, who appears to have been working in the early sixteenth century. The costume is datable to about 1515.

Formerly exhibited in the Museum as the

work of Andrea Solario and later attributed to Bartolomeo Veneto (Cat., 1940).

Oil on canvas. H. 25 1/2, w. 19 in. (64.8 × 48.3 cm.).

The picture has been damaged through lining abrasion and in some of the thinly painted areas the linen is visible. The open cracks in the sky may be the result of solvent action due to a past cleaning.

REFERENCES: J. Breck, *Rass. d'arte*, XI (1911), p. 113, attributes it to Andrea Solario // K. Badt, *Andrea Solario* (1914), p. 178, rejects the attribution to Solario // B. Berenson, *Ven. Ptg. in Amer.*, (1916), pp. 258 f., fig. 106, ascribes it to Bartolomeo Veneto, noting that it was painted under Solario's influence and dating it shortly after that artist's

death in 1514; *Ital. Pictures* (1932), p. 51; *Pittura italiane del rinascimento* (1936), p. 44; and *Ven. School* (1957), p. 12 // A.L. Mayer, *Pantheon*, II (1928), p. 574, ill. p. 578, accepts the attribution to Bartolomeo Veneto and dates it not later than 1510-1515 // B. Burroughs, *Met. Mus. Bull.*, xxvi (1931), March, sect. II, p. 15, attributes it to Bartolomeo Veneto // A. de Hevesy, *Pantheon*, VII (1931), p. 225, attributes it to Bartolomeo Veneto, comparing it to his portrait of Hieronymus Dondi in the museum in Budapest, and suggesting that it represents the same sitter at a slightly later date // E. Michalski, *Zeitschr. für bild. Kst.*, LXV (1931-1932), p. 180, attributes it to Bartolomeo Veneto and, following Mayer, dates it before 1520 // R. Offner (verbally, 1937) rejects the attribution to Bartolomeo Veneto, considering the landscape un-

characteristic // R. Longhi (unpublished opinion, 1937) calls the portrait Ferrarese, perhaps by Domenico Panetti, whose treatment of landscape is similar, and dates it between 1510 and 1520 // W. Suida (verbally, 1940) attributes it to the early period of Giovanni Cariani // E. Bassi, *Dizionario biografico degli italiani*, VI (1964), p. 783, lists it among works by Bartolomeo Veneto.

EXHIBITED: Arkansas Art Center, Little Rock, 1963, *Five Centuries of European Painting* (cat., p. 13, as Bartolomeo Veneto).

EX COLL.: [? Durand-Ruel, Paris, 1907]; Theodore M. Davis, Newport, R.I. (1907-1915).

BEQUEST OF THEODORE M. DAVIS, 1915.  
THEODORE M. DAVIS COLLECTION

## Unknown Lombard Painter, about 1540

### *Portrait of a Man in a Fur-Trimmed Coat*

91.26.2 (Plate 73)

This canvas is almost certainly by a Lombard painter who was directly influenced by Lorenzo Lotto. He may have been Bergamask or Brescian, since his work anticipates that of Giovanni Battista Moroni. The style and the costume suggest a date of about 1540.

Formerly attributed by the Museum to Giovanni Battista Moroni, to Francesco Torbido; and to an unknown Bergamask or Brescian painter of the second quarter of the XVI century (Cat., 1940).

Oil on canvas. H. 36 3/8, w. 29 1/2 in. (97.5 × 74.9 cm.).

The picture has lost its surface through abrasion in consequence of relining, and the crown of the weave shows through everywhere. The sitter's right arm has suffered more than the rest. The painting was cleaned in 1983.

REFERENCES: B. Berenson, *Ven. Ptrs.* (1894), p. 129, lists this painting as a work of Savoldo; *Gaz. des B.-A.*, ser. 3, xv (1896), p. 201; *Ital. Pictures*

(1932), p. 514; *Pittura italiana del rinascimento* (1936), p. 442; and *Ven. School* (1957), p. 158 // M.H. Bernath, *New York and Boston* (1912), p. 84, attributes it to Moroni // R. Longhi (unpublished opinion, 1937) ascribes it to a Bergamask painter influenced by Lorenzo Lotto, and dates it about 1530-1540 // W. Suida, in Thieme-Becker, xxxiii (1939), p. 284, lists it among works by Torbido // G. Lendorff, *Moroni pittore* (1939), p. 44, attributes it to Torbido // G.M. Richter (verbally, 1940) dates it 1560-1570, rejecting the attribution to Torbido // C.E. Gilbert, *Arte veneta*, III (1949), pp. 106 ff., fig. 113, tentatively attributes it to Lattanzio Gamba, comparing it to that artist's self-portrait in Brescia; and *Arte veneta*, VI (1952), p. 121, note 1, affirms the attribution to Gamba, comparing it to his portraits in fresco in the nave of Parma Cathedral // L. Coletti (in a letter, 1949) attributes it to Lorenzo Lotto; and *Lotto* (1953), p. 59, pl. 126 // A. Banti and A. Boschetto, *Lorenzo Lotto* (1953), p. 109, reject the attribution to Lotto, confusing this portrait with one in the Thyssen collection; and A. Boschetto, *Giovanni Gerolamo Savoldo* (1963), p. 226, includes it among works of dubious or wrong attribution // P. Bianconi, *Tutta la pittura di Lorenzo Lotto* (1955), pp. 76, 79, lists it among works attributed to Lotto // F. Bologna (verbally, 1961) observes its similarities to the works of Vincenzo Campi // D. Sutton, ed., in *Letters of Roger Fry* (1972), I, p. 255, note 1, lists it as Torbido among pictures included in the 1906 exhibition // G. Mariani Canova, *L'Opera completa del Lotto* (1975), p. 125, no. 377, refutes the attribution to Lotto.

EXHIBITED: Metropolitan Museum, New York, 1906, *Temporary Exhibition*, no. 35 (as Torbido);

Arkansas Art Center, Little Rock, 1963, *Five Centuries of European Painting* (cat., p. 14, as by an unknown Bergamask or Brescian painter of the second quarter of the XVI century).

EX COLL. Henry G. Marquand, New York (1890).

GIFT OF HENRY G. MARQUAND, 1890. MARQUAND COLLECTION

## Unknown North Italian Painter, about 1340

### *Two Angels*

1971.115.1a,b (Plates 4, 5)

These two fresco fragments originally formed part of the decoration of the Bonacolsi Chapel in Palazzo Acerbi, Mantua. Three walls of the chapel, which is at the top of the Torre della Gabbia, were decorated with frescoes representing various religious subjects, all dating from the fourteenth century, some of them superimposed one over the other. By the middle of the nineteenth century the frescoes were in rather poor state, and the watercolor copies now in the museum of the Palazzo Ducale were commissioned from the Mantuan painter Giuseppe Razzetti (born about 1801, died 1889) as a record of their appearance. The watercolor shows that these angels occupied the upper corners of the composition representing the Mystic Marriage of Saint Catherine; the Virgin, seated on a marble Gothic throne, supported the standing figure of the Christ Child, who in turn offered the ring to Saint Catherine of Alexandria at the left; to the right was a young male saint, possibly a deacon, holding a book. When Razzetti's copy was made nothing remained of the lower right quadrant of this fresco. Beneath, there was a fresco of the Crucifixion, also fragmentary, and some of the brickwork was by then exposed. Later, portions of this fresco were removed from the chapel and dispersed. The two angels and the fragmentary group of the Madonna and Child with Saint Catherine, the major figures reduced to half length, were acquired by a private collector in Venice. More recently (1977) the larger fragment was in a private collection in Florence and the male saint,

possibly Lawrence, was in a private collection in Copenhagen. The painter of the Mystic Marriage of Saint Catherine was influenced by Giotto's frescoes in the Arena Chapel, Padua, and, to a lesser extent, by the work of Giuliano and Pietro da Rimini, who are known to have been in Padua in 1324. The fresco is datable toward the beginning of the 1340's.

Fresco. H. 23 3/8, w. 31 1/2 in. (59.3 × 80 cm.) (a); h. 23 1/2, w. 31 1/2 in. (59.7 × 80 cm.) (b).

As would have been expected, the figures are finished with secco, and the background, which is also secco, is much blackened. The faces are somewhat impaired by overpainting.

REFERENCES: C. d'Arco, *Delle Arti e degli artefici di Mantova* (1857), II, pp. 7, 287 f., describes the frescoes decorating three walls of a room in the Torre della Gabbia, Mantua, which had belonged to the Bonacolsi family, noting that a number of different artists worked on them, that the frescoes were by then much damaged, and that watercolor copies had been commissioned from Giuseppe Razzetti, to be deposited in the local museum // Crowe and Cavalcaselle, *Ptg. in No. Italy* (1871), I, p. 418, note 1, mention among Giottoesque paintings in the Torre della Gabbia the Marriage of Saint Catherine, date them in the XIV century and tentatively suggest a connection with Stefano da Verona // G.B. Intra, *Mantova ne' suoi monumenti...* (1883), p. 126, mentions fresco fragments dating after the time of Giotto // P. Toesca, *La Pittura e la miniatura nella Lombardia* (1912), p. 210, dates the frescoes in the first half of the XIV century // B. Berenson (in a letter, 1930) attributes the angels to Giotto // E. Cecchi, *Giotto* (1937), pp. 116 f., pls. 178-179, attributes the angels to Giotto, notes that they probably flanked a Crucifixion, and observes [incorrectly] that they had been transferred to canvas // R. Salvini, *Giotto* (1952), p. 88, lists them among works attributed to Giotto, citing Cecchi's opinion;

and *All the Paintings of Giotto* [1963], I, p. 63 // G. Paccagnini, *Mantova, Le Arti, I Il Medioevo* (1960), pp. 147, 267 f., reproduces [pl. 334] the watercolor after the Marriage of Saint Catherine, of which the angels were a part, dates the frescoes in the first half of the XIV century, notes the influence of Giotto and attributes them to a Lombard master who may also have worked at Solaro // S. Matalon, *Affreschi lombardi del trecento* (1963), pp. 460 f., mentions the frescoes among XIV century Lombard works formerly in Mantua // E. Baccheschi, *The Complete Paintings of Giotto* [1969], p. 123, nos. 173-174, ill., rejects the proposed attribution to Giotto; and *L'Opera completa di Giotto* (1977), p. 123, nos. 173-174, ill. // F. Zeri (in a letter, 1973) attributes them to a follower of Giotto,

noting that they are fragments of the Mystic Marriage of Saint Catherine.

EXHIBITED: Duveen Brothers, New York, 1958, *Past to Present: Old Italian Frescoes* (as by Giotto); Duveen Brothers, New York, 1963, *Art of Tuscany*, no. 12 (as by Giotto).

PROVENANCE: Cappella Bonacolsi, Torre della Gabbia, Mantua.

EX COLL.: Antonio Dal Zotto, Venice (about 1902 after 1918?); Ernesta Stern, Venice and Paris (by 1928-1930); [Armand Lowengard and Edward Fowles, Paris, 1930-1944]; [Edward Fowles, Paris and New York, 1944-1971].

BEQUEST OF EDWARD FOWLES, 1971

## Unknown North Italian Painter, second quarter of the XVI century

### *Portrait of a Young Man*

06.1324 (Plate 68)

The style of this portrait shows an unusual mixture of Venetian and northern elements. Although in type the sitter recalls the subjects of Venetian portraits, the picture was probably not painted by an artist of purely Italian origin, like Lotto, to whom it has often been ascribed. The minute, hard handling of the paint suggests an artist with Flemish or German training. The costume as well as the books and skull on the table seem to indicate that the sitter was an ecclesiastic.

Formerly attributed by the Museum to Lorenzo Lotto (Cat., 1940), and to an unknown Venetian painter, second quarter of the XVI century.

Oil on wood. H. 28 1/4, w. 20 3/8 in. (71.8 x 51.8 cm.).

The picture appears to be in remarkably good state with only minor repairs in areas of secondary importance.

it as an early work of Lotto // *Met. Mus. Bull.*, 1 (1906), p. 73, attributes it to Lotto // M.H. Bernath, *New York und Boston* (1912), p. 82, attributes it to Lotto // B. Berenson, *Ital. Pictures* (1932), p. 310, lists it as a work by Lotto; *Pittura italiana del rinascimento* (1936), p. 266; and *Lotto* (1955), p. 138, pl. 284, expresses doubts about the attribution of this picture, which he calls Lottesque, and compares it with a Florentine portrait (no. 1150), then tentatively ascribed to Pontorno, in the National Gallery, London // W. Suida (verbally, 1941) rejects the attribution to Lotto and considers it north Italian rather than Venetian // A. Banti and A. Boschetto, *Lorenzo Lotto* [1953], pp. 109, 137, reject the attribution to Lotto, suggesting a northern painter in contact with some Venetian provincial school, possibly in the region of Friuli // L. Coletti, *Lotto* (1953), p. 45, pl. 121, attributes it to Lotto // P. Zampetti, *Lorenzo Lotto* (ex. cat., 2nd ed., 1953), p. 149, no. 89 bis, rejects the attribution to Lotto, noting mannerist elements and possible Emilian influence // P. Bianconi, *Tutta la pittura di Lorenzo Lotto* (1955), p. 77, lists it among works tentatively attributed to Lotto // D. Sutton, ed., in *Letters of Roger Fry* (1972), I, pp. 25 f., 255, note 1, quotes Cortissov's reservations about the picture Fry ascribes to Lotto, from the *New York Daily Tribune* of April 22, 1906 // G. Mariani Canova, *L'Opera completa del Lotto* (1975), p. 125, no. 378, refutes the attribution to Lotto.

EXHIBITED: Palazzo Ducale, Venice, 1953, *Lorenzo Lotto*, no. 89 bis.

EX COLL. [Dowdeswell & Dowdeswell, London, by 1905-1906].

PURCHASE, ROGERS FUND, 1906

REFERENCES: R. Fry (in letters, 1905 and 1906) in D. Sutton, ed., *Letters of Roger Fry* (1972), I, pp. 245 f., 251, 259, attributes this painting to Lotto; and *Burl. Mag.*, IX (1906), p. 136, pl. 1, identifies

## Unknown Riminese Painter, middle of the XIV century

### *Scenes from the Life of Christ*

09.103 (Plate 2)

The Coronation of the Virgin, four unidentified saints, the Deposition, the Pietà, Christ in Limbo, the Ascension, Pentecost, the Last Judgment.

The iconography of this painting, which may have been the right wing of a diptych, is typical of the school of Rimini, and it is datable in the mid-1340's. It should be attributed to an artist in the circle of Giovanni Baronzio (active by 1345, died by 1362), and may belong to a group that includes an Adoration of the Magi in the Gambier-Parry collection at the Courtauld Institute Galleries, London (no. 1), a Crucifixion (no. 52) and Four Saints (no. 44) in the Vatican Gallery, and a series of twelve scenes from the Passion and the Last Judgment, now divided between the Accademia, Venice (six scenes, no. 559), the museum in Berlin-Dahlem (five scenes, no. 1110) and a private collection in Rome.<sup>1</sup> The condition of the picture does not allow a more definite conclusion. The compositions of several of the scenes are based on Giotto's frescoes in the Arena Chapel in Padua; the Last Judgment, however, probably depends from a work of the thirteenth century.

1. For the twelfth panel see P. Toesca, in *Essays in Honor of George Swarzenski* (1951), pp. 68 f., fig. 1.

Formerly attributed by the Museum to Giovanni Baronzio (Cat., 1940).

Tempera on canvas, transferred from wood; gold ground. H. 26 1/4, w. 15 in. (66.7 × 38.1 cm.).

Although the painting has everywhere suffered from abrasion to some extent, considerable losses have occurred along the right edge, at the top, and at either side of an old break in the panel that runs through the Descent from the Cross, the Descent into Limbo, and the Pentecost. The upper left corner of the Descent from the Cross is the only area where the gold background survives in a fair state. Some indication of the original quality can be observed in the lower part of the figures to the left in the Descent into Limbo, where the decorative details are still crisp.

REFERENCES: R. Fry (in a letter, 1908) ascribes it to a Romagnole artist influenced by Giotto and associates it with panels in Munich; (in a letter, 1909) in D. Sutton, ed., *Letters of Roger Fry* (1972), I, p. 313, calls it Giottesque; and *Burl. Mag.*, LVI (1930), p. 77, hesitantly identifies it as an early work of Baronzio, grouping it with a Crucifixion in the Vatican Gallery [no. 54], two panels in Munich, nos. 979 and 980, and the Nativity at Highnam Court [now in the Courtauld Institute Galleries, no. 1], which he, unlike Sirén [see below], ascribes to a follower or pupil // O. Sirén, *Burl. Mag.*, XXIX (1916), p. 320, hesitantly includes this painting and a series of six panels in Venice [no. 559] among the works of Baronzio, noting that they are not well preserved // R. van Marle, *Ital. Schools*, IV (1924), pp. 341 f., 351, fig. 180, ascribes it to a Riminese artist influenced by Cavallini and Baronzio, noting Giottesque influence in the treatment of the setting for the Pentecost, and mentioning that the scene of the Last Judgment resembles one of the same subject in a panel in Palazzo Venezia, Rome // E. Sandberg-Vavalà, *La Croce dipinta italiana* (1929), pp. 186, 402 f., no. 47, 450 f., no. 52, 462 f., no. 77, 472 f., no. 63, 496 f., no. 53, calls it Riminese, XIV century, and analyzes the iconography // L. Serra, *Enciclopedia italiana*, VI (1930-1938), p. 228, lists it among works attributed to Baronzio but by followers or imitators // C. Brandi, *Mostra della pittura riminese del trecento* (ex. cat., 1935), pp. XXIX, 64, fig. 138, calls it Riminese, XIV century, grouping it with the panels in Venice, Berlin, no. 1110, the

Vatican, no. 52, and the Parry collection; and *Critica d'arte*, I (1935-1936), p. 236, agrees with Salmi [see below] in attributing this picture and the others in the group to the Master of the Parry Nativity // M. Salmi, *Rivista del R. Istituto d'archeologia e storia dell'arte*, v (1935), p. 108, lists the picture with others previously identified as by the Master of the Parry Nativity, calling it very close in style; and (in a letter, 1936) // F. Mason Perkins (unpublished opinion, 1937) rejects the attribution to Baronzio, ascribing it to a Riminese painter working in the first half of the XIV century, and suggesting that an Ascension formerly in the Gualino collection Turin [now in the Galleria Sabauda] might be by the same hand // R. Offner (verbally, 1937) calls it Riminese // A. Medea, *Riv. d'arte*, xxii (1940), p. 37, calls it Riminese, XIV century // P. Toesca, *Il Trecento* (1951), p. 729, note 256, accepts the attribution to Baronzio // F. Zeri (verbally, 1957) attributes it to a close follower of Baronzio, associating it with the panels in Venice and Berlin // A. Martini, *Paragone*, ix (1958), no. 99, p. 45, note 11, tentatively attributes it to the same hand as the scenes from the life of Saint Colomba formerly in the Sessa collection [now Brera, Milan], calling the artist the Master of Saint Colomba // E.K. Waterhouse, in *Italian Studies Presented to A.R. Vincent* (1962), p. 277, 279, identifies it among the paintings sold by Ottley to Bromley, and then to Farquhar // M. Bonicatti, *Trecentisti riminesi*

(1963), p. 81, following Brandi, calls it Riminese // C. Guglielmi Faldi, *Dizionario biografico degli italiani*, vi (1964), p. 484, hesitates in attributing it to Baronzio // C. Volpe, *La Pittura riminese del trecento* (1965), pp. 39, 42 f., 81 ff., no. 77, fig. 205, ascribes it to Baronzio, noting that it is closely related to the polyptych signed and dated 1345 in the gallery, Urbino // *The Gambier-Parry Collection* (1967), p. 36, lists it among works ascribed to the Master of the Gambier-Parry Nativity // B. Berenson, *Central and No. Ital. Schools* (1968), p. 357, lists it as a dossal among anonymous Trecento Riminese paintings // S. Padovani, *Dizionario enciclopedico Bolaffi*, I (1972), p. 362, lists it among works that have been ascribed to Baronzio // *General Catalogue of the Courtauld Institute Galleries* (1974), n.p., associates it with the Master of the Gambier-Parry Nativity.

EX COLL.: William Young Ottley, London (until 1836); Warner Ottley, London (1836-1847; sale, Foster's, London, June 30, 1847, no. 57, as B. Bonfigli); Rev. Walter Davenport Bromley, Wootton Hall, Ashbourne, Derbyshire (1847-1863; sale, Christie's, London, June 13, 1863, no. 96, as Giotto); Sir Walter R. Farquhar, London (from 1863); [Dowdeswell & Dowdeswell, London, by 1908-1909].

PURCHASE, ROGERS FUND, 1909

## Unknown Veronese Painter, first half of the XV century

### *Scenes from the Life of Christ* (triptych) 09.104 (Plate 9)

Central panel: Saint John the Baptist, the Trinity, Saint Michael the Archangel, the Flagellation, the Crucifixion, the Bearing of the Cross, the Pietà, the Man of Sorrows. Left wing: the Flight into Egypt, Christ among the Doctors, the Last Supper, the Agony in the Garden.

Right wing: the Annunciation, the Nativity, the Adoration of the Magi, the Presentation in the Temple.

This early-fifteenth-century triptych is most closely related in style to works from the circle of Giovanni Badile (born 1379, died between 1448 and 1451), and must therefore

have been painted in Verona. It also shows, as do many Veronese pictures of the period, the influence of contemporary Lombard art. The twelve small coffers at the base of the central panel, which would have been covered with glass, indicate that the triptych was used as a reliquary. There is no evidence to suggest that the wings have been reversed.

Formerly called by the Museum a work by an unknown Siense painter of the XV century, and later attributed to an unknown Veronese painter of the first quarter of the XV century (Cat., 1940).

Inscribed: (on Baptist's scroll) Ecce agn[us].-d[e]i Ecce qui tollit peccatum mundi] ("Be-

hold the Lamb of God, which taketh away the sin of the world." John 1:29); (on reverse of each wing) yhs.

Tempera on wood, gold ground; central panel, over-all, with engaged frame, h. 24 1/8, w. 16 3/4 in. (61.3 × 42.5 cm.), painted surface, h. 20 5/8, w. 14 3/4 in. (52.4 × 37.5 cm.); left wing, over-all, with engaged frame, h. 23 3/8, w. 8 1/4 in. (59.4 × 21 cm.), painted surface, h. 21 1/2, w. 6 1/2 in. (54.6 × 16.5 cm.); right wing, over-all, with engaged frame, h. 23 3/8, w. 8 1/4 in. (59.4 × 21 cm.), painted surface, h. 21 1/2, w. 6 1/4 in. (54.6 × 15.9 cm.).

Despite the darkening of the blue and greens, the preservation is remarkable. The paint surface is suffused with tiny pits, due to the artist's technique. The frames are almost certainly modern replacements and are in any case regilt.

REFERENCES: R. Fry (in letters, 1908) in D. Sutton, ed., *Letters of Roger Fry* (1972), I, pp. 305 f., dates this painting about 1420 and calls it Lombard, near Besozzo da Milano; (in a letter, 1908) calls it north Italian, early XV century; (in a letter, 1909) in *Letters of Roger Fry* (1972), I, p. 313; (in a letter,

1909) dates it about 1450; and *Met. Mus. Bull.*, IV (1909), p. 88, calls it north Italian, probably from Lombardy or Piedmont, and dates it about 1450, noting that it was used as a reliquary // R. van Marle, *Ital. Schools*, IX (1927), pp. 367 f., fig. 232, attributes it to an artist influenced by Sassetta // R. Offner (verbally, 1934) calls it Venetian or Veronese // F. Mason Perkins (unpublished opinion, 1937) calls it Lombard, or Lombard-Veronese, and dates it in the first half of the XV century // R. Longhi (unpublished opinion, 1937) calls it Veronese, close to Giovanni Badile, and compares it to a triptych in the Museo Civico, Verona [no. 374, dated 1428], pointing out the similarity of the two figures of Saint Michael; and *Paragone*, IX (1958), no. 107, p. 75, associates it with the Ancona Fracanzana [Museo Civico, no. 374] // J. Pope-Hennessy (in a letter, 1937) attributes it to a Veronese painter of the second quarter of the XV century and notes its stylistic similarity to the so-called Badile Aquila polyptych in Verona [no. 373] and to a Madonna, also in Verona, no. 2068, by a pupil of Stefano da Verona // W. Suida (verbally, 1939) calls it Lombard, comparing it with Lombard *tarocchi* cards // C. Huter (in a letter, 1964) dates it close to 1400, and attributes it to an artist in the eastern Veneto (Padua, Treviso or Venice) // L. Magagnato (verbally, 1968) ascribes it to Badile // D. Sutton, ed., *Letters of Roger Fry* (1972), I, p. 305, note 1, confuses it with another painting on the market that was not acquired by the Museum.

EX COLL. [F. Ciccolini, Rome, by 1908-1909].

PURCHASE, ROGERS FUND, 1909

## Unknown Veronese Painter, first half of the XV century

### *The Annunciation*

32.100.96 (Plate 10)

The panel must be Veronese or, less probably, Lombard; because it is in very poor condition it is difficult to judge. Such elaborate architecture and similar plant and animal motifs, characteristic of the International Style, are found in the work of Pisanello. The figure of the servant in the doorway is derived from Gentile da Fabriano and the highly stylized draperies are reminiscent of such late Gothic north Italian artists as Belbello da Pavia and the Master of the Sagra at Carpi.

Formerly called by the Museum a work of the school of north Italy of the early XV century, and subsequently attributed to a Follower of the Salimbeni (Cat., 1940).

Inscribed (on wall near Virgin): fiat m̄ sedm verbū tum ("Be it unto me according to thy word." Luke 1:38).

Tempera on wood, embossed and gilt architectural ornaments. Over-all, h. 17 7/8, w. 14 7/8 in. (45.4 × 37.8 cm.); painted surface, h. 15 1/4, w. 14 in. (38.7 × 35.6 cm.).

The state is poor. The surface, including the gilded gesso work in relief, is every-

where eroded by water damage and abrasion. The features are entirely redrawn and, although it is difficult to judge the secondary areas because of the thick, wrinkled layer of oxidized varnish, these have probably also been gone over.

REFERENCES: M.J. Friedländer, in *Die Sammlung Richard von Kaufmann* (1917), I, no. 45, ill., attributes this painting to a Venetian master of about 1440 and notes its similarity in style to Pisanello // B. Berenson, in *Cat. of Friedsam Coll.* (unpublished, n.d.), pp. 64 f., attributes it to a close follower in Fabriano of Gentile da Fabriano and dates it about 1430 // L. Venturi, *L'Arte*, xxxiii (1930), pp. 179 f., fig. 6, attributes it to Lorenzo Salimbeni // B. Burroughs and H.B. Wehle, *Met. Mus. Bull.*, xxvii (1932), Nov., sect. II, pp. 31 f., call it north Italian, early XV century // R. Offner (verbally, 1937) calls it Veronese // D.M. Robb, *Art Bull.*, xviii (1936), p. 487, note 35, discusses the iconography of the angel // F. Mason Perkins (in a letter, 1938) considers it somewhat reminiscent of the Salimbeni, but not by them // W. Suida (verbally, 1940) notes its similarity to the frescoes of the Sagra in Carpi; and (verbally, 1945) rejects the attribution to a follower of the Salimbeni and calls it Lombard, suggesting a comparison with

the frescoes by the Zavattari brothers in Monza // W.S. Heckscher, *Art Bull.*, xxix (1947), p. 179, note 127, observes that this panel may be the earliest instance of the representation of God with a triangular halo, as indicating the Holy Trinity // F. Zeri (unpublished opinion, 1957) notes that it is by a follower of Gentile da Fabriano // C. Huter (in a letter, 1964) believes that the style is that of Verona or the eastern Veneto; and (in a letter, 1965) notes a similar triangular nimbus in an illuminated manuscript in the Bodleian Library (Ms. Can. Bibl. Lat. 58) coming from the eastern Veneto, probably Padua rather than Venice, to be dated about 1430 or slightly later // C.L. Joost-Gaugier, *Acta Historiae Artium*, xxi (1975), pp. 361 f., 369, note 12, fig. 6, attributes it to a Venetian or north Italian artist at some remove from the immediate following of Gentile da Fabriano or Jacopo Bellini // A. Rossi, *I Salimbeni* (1976), p. 218, no. 15, rejects Venturi's attribution to Lorenzo Salimbeni.

EX COLL.: Richard von Kaufmann, Berlin (sale, Cassirer and Helbing, Berlin, Dec. 4, 1917, no. 45, as Venetian, about 1440); Marczell von Nemes, Budapest; [Kleinberger Galleries, New York, 1930]; Michael Friedsam, New York (1930-1931).

BEQUEST OF MICHAEL FRIEDSAM, 1931. THE FRIEDSAM COLLECTION





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## Books and Periodicals Abbreviated

*Arch. stor. dell'arte*  
*Archivio storico dell'arte*

*Art Bull.*  
*Art Bulletin*

*Art in Amer.*  
*Art in America*

*Boll. d'arte*  
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*Burl. Mag.*  
*The Burlington Magazine*

*Cat. of Friedsam Coll.*  
*Catalogue of the Friedsam Collection*

*Cent. Ital. Ptrs.*  
*Central Italian Painters*

*Central and No. Ital. Schools*  
*Central and North Italian Schools*

*Gaz. des B.-A.*  
*Gazette des Beaux-Arts*

*Ital. Pictures*  
*Italian Pictures of the Renaissance*

*Ital. Ptg. in Amer.*  
*Italian Paintings in America*

*Ital. Schools*  
*Italian Schools of Painting*

*Jahrb. der Ksthist. Smgn.*  
*Jahrbuch der kunsthistorischen Sammlungen des allerhöchsten Kaiserhauses*

*Jahrb. der Preuss. Kstsmgn.*  
*Jahrbuch der preussischen Kunstsammlungen*

*Jahrb. für Kstwiss.*  
*Jahrbuch für Kunstwissenschaft*

*Kl. der Kst.*  
*Klassiker der Kunst*

*Met. Mus. Bull.*  
*Bulletin of The Metropolitan Museum of Art*

*Met. Mus. Journal*  
*Metropolitan Museum Journal*

*Monats. für Kstwiss.*  
*Monatsheft für Kunstwissenschaft*

*Münchener Jahrb.*  
*Münchener Jahrbuch der bildenden Kunst*

*Ptg. in No. Italy*  
*A History of Painting in North Italy, . . . from the Fourteenth to the Sixteenth Century*

*Rass. d'arte*  
*Rassegna d'arte antica e moderna*

*Repert. für Kstwiss.*  
*Repertorium für Kunstwissenschaft*

*Saggi e Memorie*  
*Saggi e Memorie di storia dell'arte*

*Storia*  
*Storia dell'arte italiana*

*Thieme-Becker*  
*U. Thieme and F. Becker, Allgemeines Lexikon der Bildende Kunst*

*Treasures - Gr. Brit.*  
*Treasures of Art in Great Britain*

*Vite*  
*Le vite de' più eccellenti Pittori, Scultori ed Architettori*

*Works of Art - England*  
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## T

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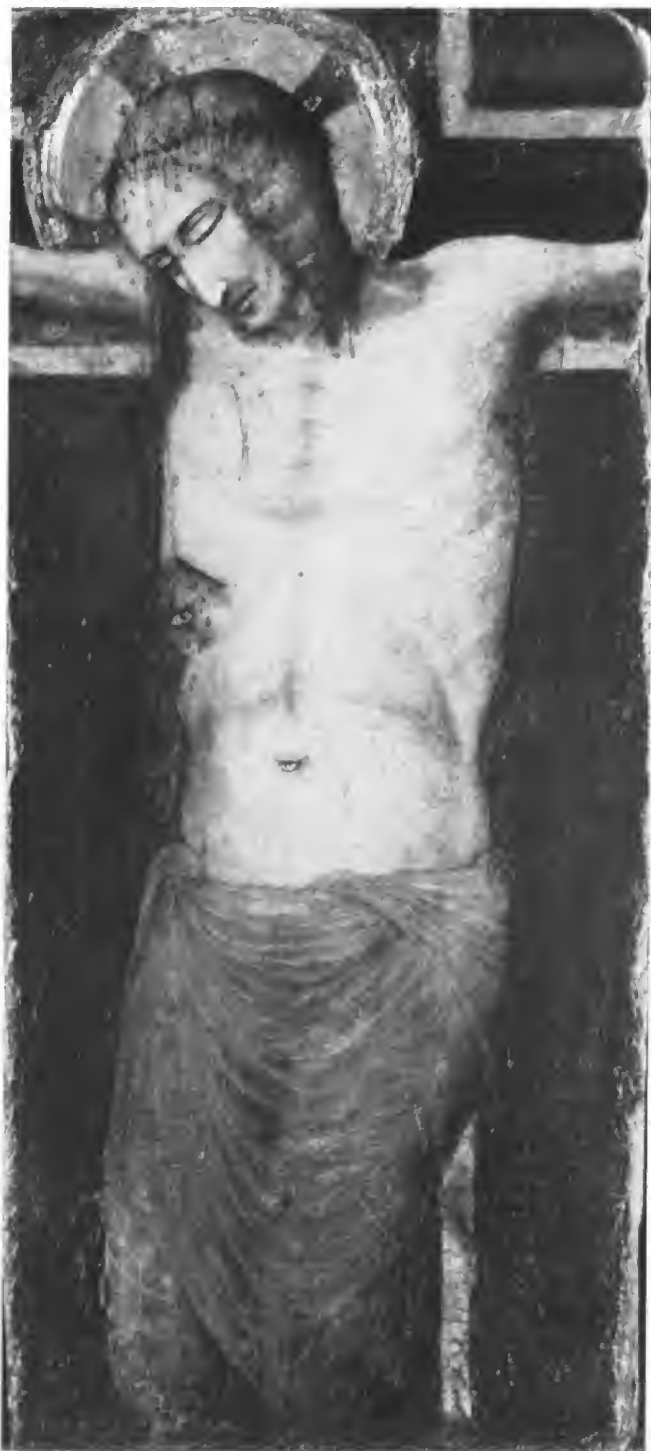
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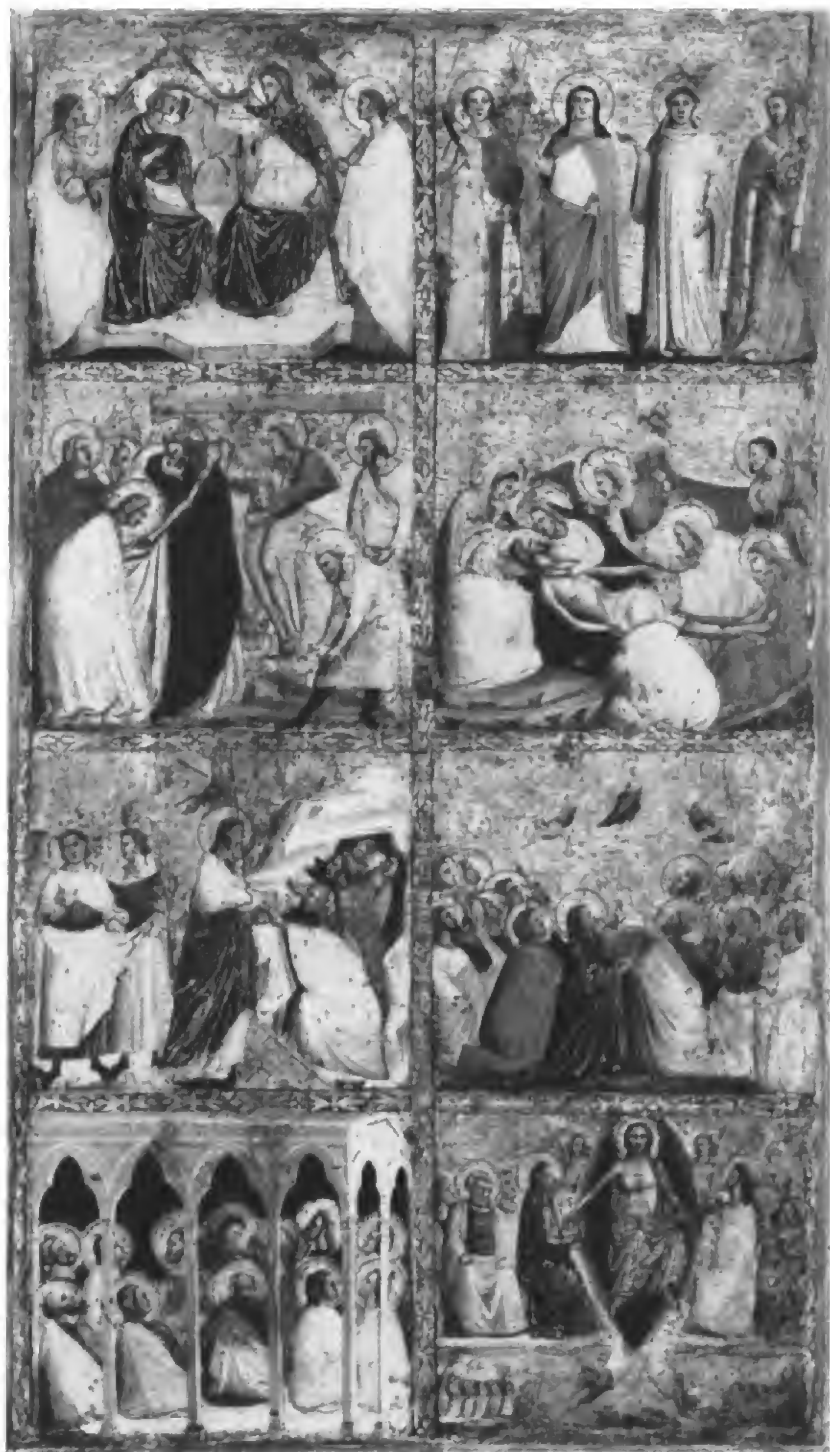
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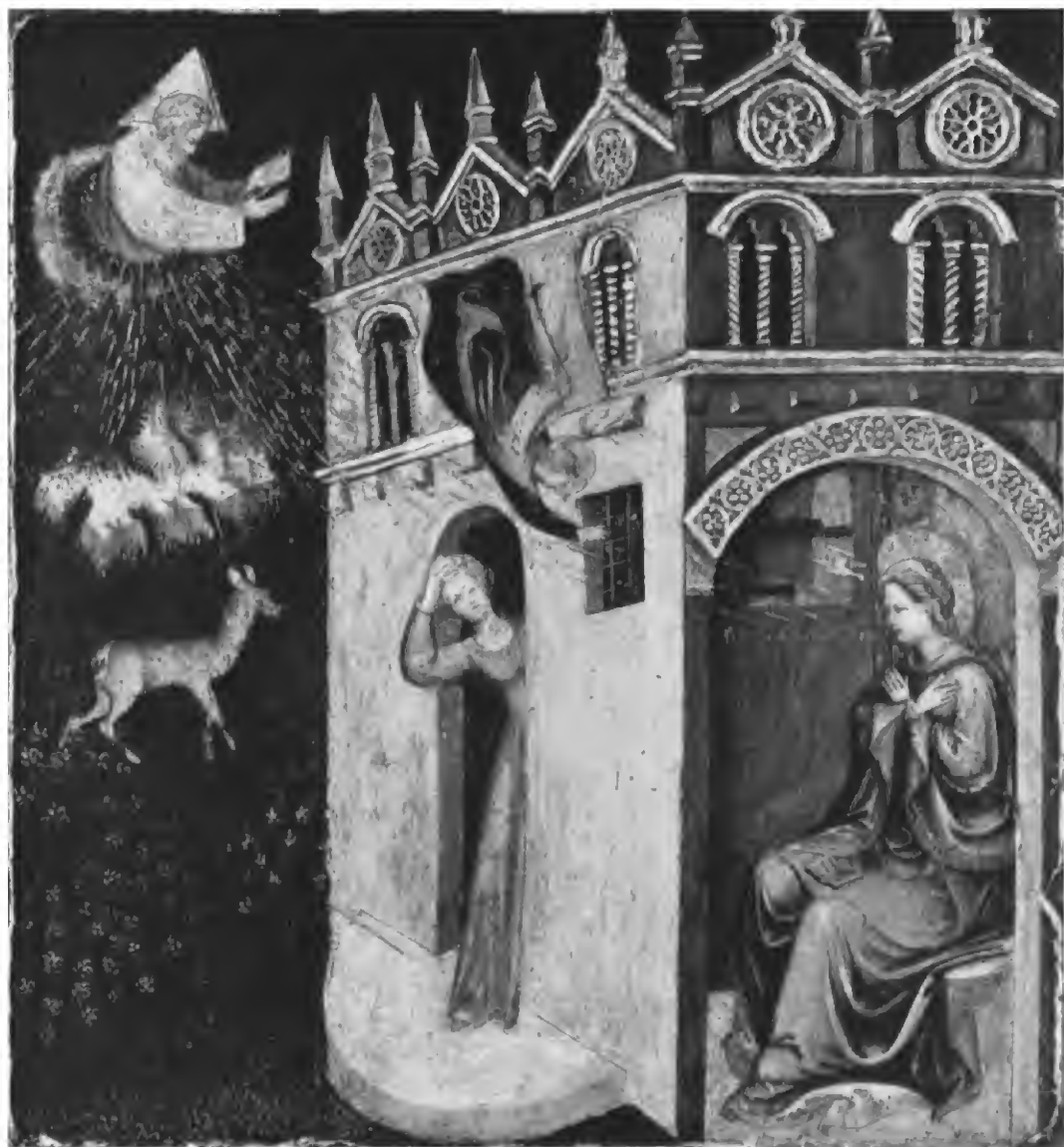








VERONESE PAINTER, FIRST HALF OF THE XV CENTURY 09.104



































































































































LOMBARD PAINTER, ABOUT 1515 30.95.246















LOMBARD PAINTER, ABOUT 1540 91.26.2











